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ARCHEOLOGICAL SURVEYS IN THE ZHOB AND LORALAI DISTRICTS, WEST PAKISTAN

By

W. A. FAIRSERVIS

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PREFACE

THE FOLLOWING MONOGRAPH is the third in a series describing archeological research by two field expeditions to Baluchistan and Afghanistan under the sponsorship of the Department of Anthropology, the American Museum of Natural History, New York. This report is based on field research in November, 1950, when I was a member of the Second Afghan Expedition. My companions in the field were Mr. George MacLellan and the archeological representative for Pakistan, Sadurdin Khan. This report owes a great deal to both these field associates. The field-work was concentrated into a three-week period. Were it not for the continuous devotion of MacLellan and Sadurdin, the results would not have been attainable.

The major work of the Second Afghan Expedition was in the Quetta Valley, where the convergence of ancient trade routes and the accessibility of fertile soil and water combined to make that valley attractive to human cultures from late prehistoric times onward. The results of our field-work there have been published.[1]

During the course of the field-work in the Quetta Valley, it was decided that an archeological survey of sites in the Zhob and Loralai districts, which lie to the east and north of Quetta, be made. This decision was motivated by an obvious need to complement the evidence gathered in the Quetta area. Previous field-work in these districts, though valuable, had been very limited. Noetling visited the Fort Sandeman and Loralai areas in 1898.[2] In 1927, Aurel Stein made a journey from the Waziristan frontier to Quetta and recorded the major sites along his route.[3] Stein's survey was supplemented by some excavation. However, his method of trenching provided scant stratigraphic information. Nevertheless his work was very valuable because it made new data available and helped to make possible the pioneering analyses of Stuart Piggott and others.

During the war years, Brigadier E. J. Ross, while stationed at the nearby cantonment of Loralai City, with the aid of his wife, studied the artificially sheered walls of the mound at Rana Ghundai. This study,[4] published in 1946, provided the only reasonably reliable stratigraphic picture of a site in Baluchistan. Consequently, synthesizers of the cultural history of the Baluchistan area have leaned heavily upon the Ross data. However, their value for comparative purposes is limited, because the ceramic evidence is confined to some 30-odd illustrated sherds. In the light of the great mass of material recovered by Aurel Stein, and by us in the Quetta Valley, the Rana Ghundai report was inadequate. Our decision to carry out a brief field program in Zhob and Loralai was based on this very real need to expand the bulk of our evidence both at Rana Ghundai and elsewhere. Despite the time limitation, our survey proved very fruitful—an indication of what prolonged field research might accomplish.

In addition to the field team, I must thank Major Tandy, Secretary to the Assistant of the Governor General of Baluchistan, for providing aid of all kinds along our route. The late Mohammad Latif, then Deputy Minister of Commerce and Education, Government of Pakistan, expedited the necessary permissions which made our trip possible. In the Quetta report,[5] I have mentioned the various officials of Pakistan, officers of the American Museum of Natural History, and patrons of the expeditions who contributed in many ways to the realization of the field-work. Among these I am particularly grateful to Sir Mortimer Wheeler, Advisor to the Archaeological Department of Pakistan, for the initial permission to work there, to Mr. Leslie Alcock, then Superintendent of Explorations of that department, for aid in many areas, both academic and otherwise, and to Shamsuddin Ahmad, then Director of the Department of Archaeology, for his understanding of our aims.

This monograph was made possible by the material and moral support given me by Dr. Harry L. Shapiro, Chairman of the Department of Anthropology, the American Museum of Natural History. Miss Bella Weitzner undertook the onerous job of editing the manuscript. Mr. Nicholas Amorosi is responsible for the drawings.

[1] Fairservis, 1956.
[2] Noetling, 1898a, 1898b, 1899.
[3] Stein, 1929.
[4] Ross, 1946.
[5] Fairservis, 1956.

One person, A. Perry Osborn, by his energy and enthusiasm made much of this research possible. He died before witnessing its fulfillment, but I should like to acknowledge here his very real contribution.

Finally, my wife, Jan, and my mother are in effect martyrs to the cause of archeology and this, too, I must acknowledge with grateful thanks.

WALTER A. FAIRSERVIS, JR.

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THE SURVEY

THE RECONNAISSANCE of the Loralai and Zhob districts, because of the limited time available for this part of the field-work, was confined to areas in the immediate vicinity of the main motor roads. Actually we duplicated Sir Aurel Stein's reconnaissance of 1927 and, in fact, deviated only slightly from the routes he followed, so that our site list duplicates his.[1] However, the deviations did produce additional archeological evidence of some interest. Stein entered northern Baluchistan from northern Waziristan by crossing the Gomel River and continuing thence to Fort Sandeman. The American Museum party set out from Quetta and crossed the mountains by the Ziarat Road to Sinjawi, a town located some 15 miles west of Loralai City. It was at Sinjawi that our reconnaissance first began to duplicate Stein's route.

The Ziarat Road, a winding mountain road beginning at Quetta, 5500 feet above sea level, gradually ascends to its apex, Ziarat, at an altitude of 8050 feet. From the vicinity of Ziarat, a popular, warm-weather hill station, the road descends to Sinjawi, which is situated at approximately the same altitude as Quetta City.

The area traversed by the Ziarat Road is generally unsuitable for agriculture. There are, however, intermittent patches of fertile soil in small upland valleys that are cultivated by dependence on the *kach* system. Ziarat itself is located in the midst of a pleasant forest of conifers and some hard woods, a marked contrast to the usual barren terrain of Baluchistan. The following archeological sites were located:

L1[2]: A high mound covering an area perhaps 200 yards wide by 250 yards long, located about 10 miles west of Ziarat, near the village of Kowas. Numerous ruins of buildings of recent construction, some with portions of their wood and mud ceilings intact, were situated on the slopes of the site.

L2: A low squarish mound, measuring about 85 yards on a side, was located just south of the Ziarat Road, 4 miles west of Sinjawi (Pl. 14a). The site rose in two distinct terraces, each about 5 feet high, and then receded into a hollow in which enterprising local farmers had planted crops. On its southern interior were heaps of boulders; one heap in the southwest corner rose to a height of about 20 feet. Other piles of stone appeared sporadically on both the eastern and western interiors. Heavy boulders also were scattered over the site, many actually outlining the contour lines. A modern drainage channel was situated in the northeast corner. The numerous scattered boulders and the tower-like impression gained from the large pile of boulders in the southwest corner suggest that the site may have been a fortress or a public building of some special kind.

Sinjawi lies in the midst of one of the long, narrow tongues of flat land between the hills that extend in an east-west line. Although the hill slopes are very barren, the valley area is extensively cultivated. The road divides at Sinjawi: one branch descends to the flat plain of the Loralai River drainage and thence to the district capital, Loralai City; the other follows the course of the meandering Thal River which flows first due east and then south through a series of gorges and narrow valleys to Duki Tahsil, whence it debouches into the Thal Plain (Pl. 15). It descends some 1800 feet in about 35 miles.

Most of the country eastward to Loralai and southward to Duki consists of barren desert and high rocky hills with only occasional cultivated patches that depend on springs, wells, or *karezes* for their necessary water supply. The Thal River is the principal source of moisture along the Duki route.

L3: A large, pebble-covered mound, located 3 miles east of Sinjawi and 1 mile along the alternate Duki Road from Loralai (Pl. 14b). It was approximately 300 yards east of the road. The mound, at the center of the plain, was about 450 yards long (north-south) by 350 yards wide and was bordered on its northern side by a *nullah*. The mound was probably 30 feet high on the average, but was surmounted by great heaps of boulders, one of which rose some 80 feet above the plain.

L4: This is the site of Sur Jangal, visited and excavated by Aurel Stein in 1927 and subsequently described by him.[3]

[1] Stein, 1929; see especially the map at end.

[2] Sites were designated by letter, an abbreviation of the district in which they were located, and by number.

[3] Stein, 1929, 73–77.

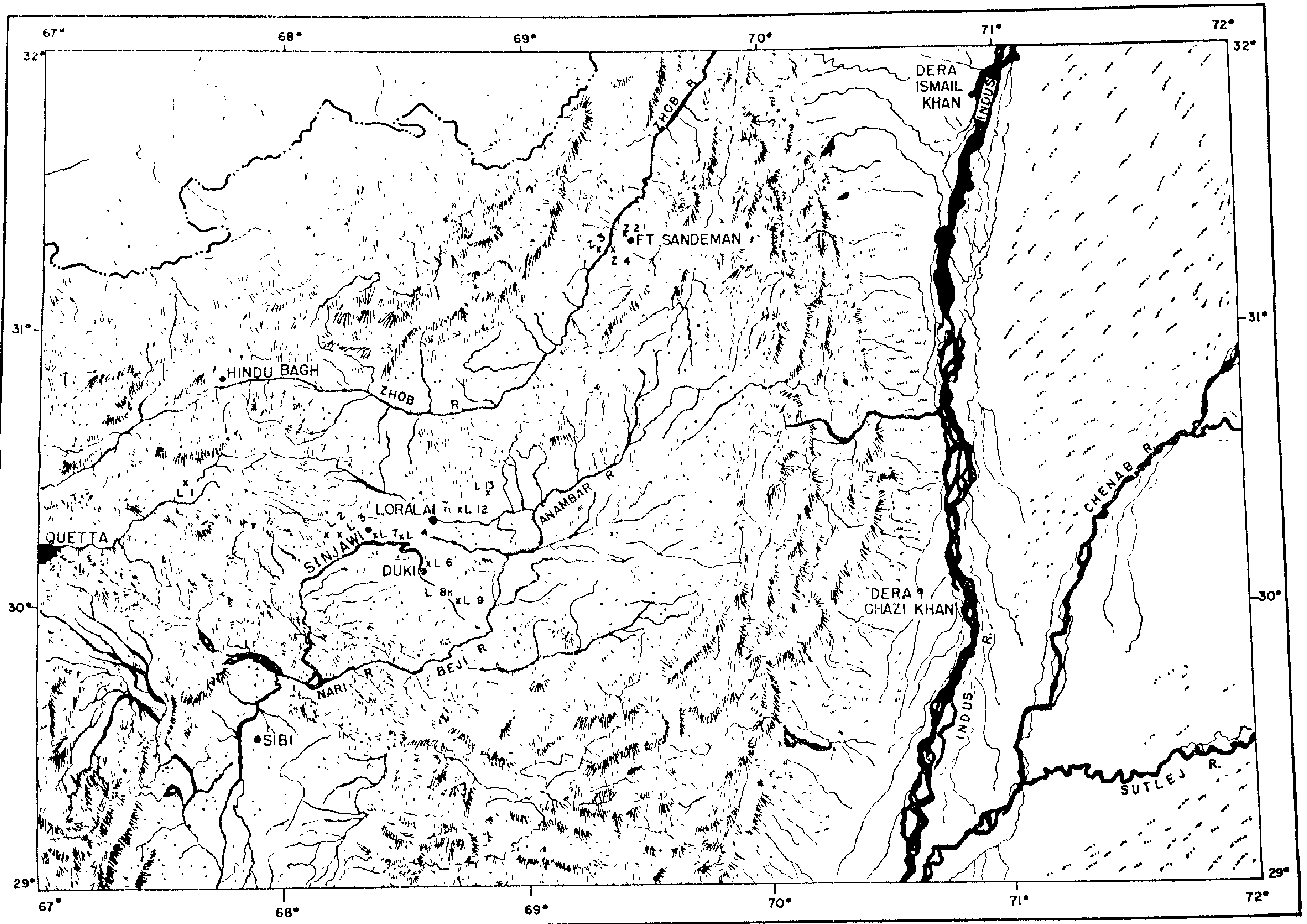


Fig. 1. Map of the Zhob and Loralai districts.

L5: A small, low mound, 15 feet high (*ca.* 75 yards north to south by 100 yards long), located east of Bungla Hazara ruins about 1 mile south of Shahr Jahangir Village.

L6: A large mound (*ca.* 400 yards long and 200 yards wide) rising approximately 70 feet above the plain was located some 3 miles northeast of Duki. Locally it is called the Duki Mound. It is approximately ½ mile off the road to Loralai. The surrounding area was heavily cultivated, but there were indications of graves, particularly on the eastern slopes of the site. Clay and stone were scattered over the surface. About 1 mile east of L6 a very large site was surmounted by the ruin of an Islamic fortress. We did not visit this site.

L7: A high mound, probably a hillock, with some cultural deposits was located about 150 yards south of the Loralai-Sinjawi Road, about ½ mile east of the Duki Road junction. Locally this may be called Bala Spina.[1] Though there were numerous Moslem graves, sherds were very sparse on the surface.

L8: This is the site of Tor dherai described by Stein.[2]

L9: The great site of Dabar-Kot, first visited by Fritz Noetling in 1893,[3] was later explored by Aurel Stein in 1927.[4] Of all the sites we examined in Baluchistan, Dabar-Kot is unquestionably the most provocative. Its enormous size, together with the rather overwhelming mass of exposed pottery, demonstrates man's occupation of the place over a considerable period of time. Dabar-Kot presents great promise to the future excavators who may have the courage and the means to attempt excavation.

Dabar-Kot was the southernmost site visited by our reconnaissance party. Because of the illness of one of our group, we went back to Quetta for one day. On our return to field headquarters at Loralai the following day, we revisited Site L2 and discovered another site nearby.

L11[5]: A small mound located perhaps 150 yards north of the Ziarat Road, 4 miles west of Sinjawi. The mound was about 4 feet high and approximately 30 yards square. Sherds were sparse.

Loralai Cantonment has been described as an oasis because it is situated in the midst of barren hills and arid plains (Pl. 17a). However, careful irrigation and continual application have brought great tracts of formerly empty land under cultivation. The Loralai branch of the Anambar River provides a supply of water which seems to have supplemented the *karez* supplies adequately enough to enlarge the areas of cultivable tracts of land. In any case, a number of sites east of Loralai indicate that since prehistoric times the inhabitants have been aware of the potential of their environment (Pl. 17b).

L12: This is the site of Rana Ghundai which was first described by Noetling, then by Aurel Stein, and finally by E. J. Ross who established the sequence presently adopted by Piggott and others.[6] The site had been badly cut up by local people who apparently utilized the earth for their fields (Pl. 17). Some of the cuts went below the surface of the surrounding land by about 10 feet. Sherds, however, were still found at the lowest levels.

L13: The site of Moghul Kala (Pl. 14c) has been described by Aurel Stein.[7] The road from Loralai to Fort Sandeman in the Zhob District leads out of the drainage system of the Anambar River into that of the Zhob River. A series of small mountain ranges between the two rivers lie generally on an east-west line. The road winds through a succession of gorges and valleys, and over plateau areas. The scenery is picturesque but barren. Occasional mountain streams or watered patches of fertile land serve to support small villages, but the general impression is that of emptiness. However, as one approaches the Zhob Valley, signs of occupation increase.

Z1: Petroglyphs found on both sides of the road 27 miles from Fort Sandeman are cut into rocks on the sides of a steep talus fan which runs up to the face of the eroded cliff. The boulders are black on the outside and approximate a kind of white-orange on the inside.

Our headquarters in the Zhob Valley were in the dak bungalow at Fort Sandeman (Apozai).

[1] Stein, 1929, 77.
[2] Stein, 1929, 64–70.
[3] Noetling, 1899, 102–107.
[4] Stein, 1929, 55–64.
[5] Originally an outlying portion of Site L2 was designated as L10, but this designation was later abandoned in view of the proximity of the latter site. L2 now includes L10.

[6] Noetling, 1898a, 101–102 (called Dargai); Stein, 1929, 52–53; Ross, 1946, 284–316.
[7] Stein, 1929, 53.

The town of Fort Sandeman is clustered around a ridge which is part of the Shinghar subrange of the Suleiman Mountains. The meandering Zhob River flows through the flat alluvial plain to the east and south of the town. A large number of minor tributaries flow into the main stream of the Zhob from the surrounding mountain slopes. These were dry during our visit. However, the sites in the Fort Sandeman area are, in general, out on the alluvial plain close to one of these tributaries (Pl. 16b). The exception is Moghul Ghundai which is situated close to the western side of the valley.

Noetling and Stein have described the area and the sites.[1] The former, however, seems to have been familiar only with Periano Ghundai and Kaudani; Stein added Moghul Ghundai and Tor dherai to the list. We did not visit the latter site.

Z2: Periano Ghundai (Pl. 14d). Stein's trenches and the sangars he described were readily recognizable at this site. The channel of the Saliazo River on the eastern side of the site had apparently cut more deeply into it than it had at the time of Stein's visit in 1927 (Pl. 19b).

Z3: Moghul Ghundai. Stein's trenches spanned this site in various directions. The surface was strewn with heavy boulders, presumably thrown out of his excavations.

Z4: A site known locally as Kaudani is the northern of the two mounds, Rogha-Kaudani, described by Stein.[2]

For the most part the Zhob Valley west to Hindu Bagh and Pishin is uncultivated (Pl. 16b). In some places near-desert conditions exist; in others, patches of growing crops indicate a supply of water. The valley is quite wide, but the general impression that it is and has been uninhabitable, for the agriculturist at least, is reflected in the seeming absence of sites. Stein records several sites in the valley, but the region generally is not so productive archeologically as are neighboring districts such as Quetta-Pishin or even Loralai.

[1] Noetling, 1898b, 460–471; Stein, 1929, 31–51.

[2] Stein, 1929, Sketch Plan 3.

ARCHEOLOGICAL RESEARCH IN LORALAI

GEOGRAPHIC SETTING

THE PRESENCE OF Harappan sites in Loralai (Fig. 2) close to the sites of the characteristic prehistoric Baluchistan villages emphasizes the archeological importance of the district. The extensive sites of Dabar-Kot (L9), Duki Mound (L6), Sur Jangal (L4), and Rana Ghundai (L12) are grouped within a 30-mile area. There are numerous additional historic and prehistoric sites in the same area, some of which we visited and others which were visited by earlier investigators. Thus we have indisputable evidence of a rather heavy occupation during ancient times which was not repeated until the relatively recent British occupation.[1] Even during the British occupation the exploitation of the area by man does not seem to have been so extensive as in pre-Islamic times.

The broad, flat Thal alluvial plain (35 miles long by 15 miles wide) receives its moisture from the Anambar River on the northeast and the Thal River (via the Baghnao Valley and the Duki) on the northwest (Pl. 16a). Whereas the Thal River only occasionally reaches the Anambar on the south, the Anambar continues to flow along the southern border of the plain in a westward direction, first as the Beji, and eventually as the Nari River where it debouches on the Kachhi Plain near Sibi. Tributaries of the Anambar on the east have their souce in the western slopes of the Suleiman Mountain watershed. Thus they are in close proximity to the tributaries of the eastern slopes which feed into the Rakhni and Kaha rivers of Barkhan Tahsil of Loralai and there, in turn, drain into the Indus Valley south of Dera Ghazi Khan. The intervening low mountain ranges present no barrier to travel from east to west (Pl. 15c). The drainage patterns of the two river systems provide easy routes in either direction.

It is apparent, then, that the Thal Plain has a southern orientation, at least in its position relative to the routes to Sind and the Punjab. However, the plain itself (including Duki) lies

[1] A notable feature of these sites in the Bori tract and the Duki-Thal area is the paucity of Islamic sites or even levels of Islamic occupation in the known sites.

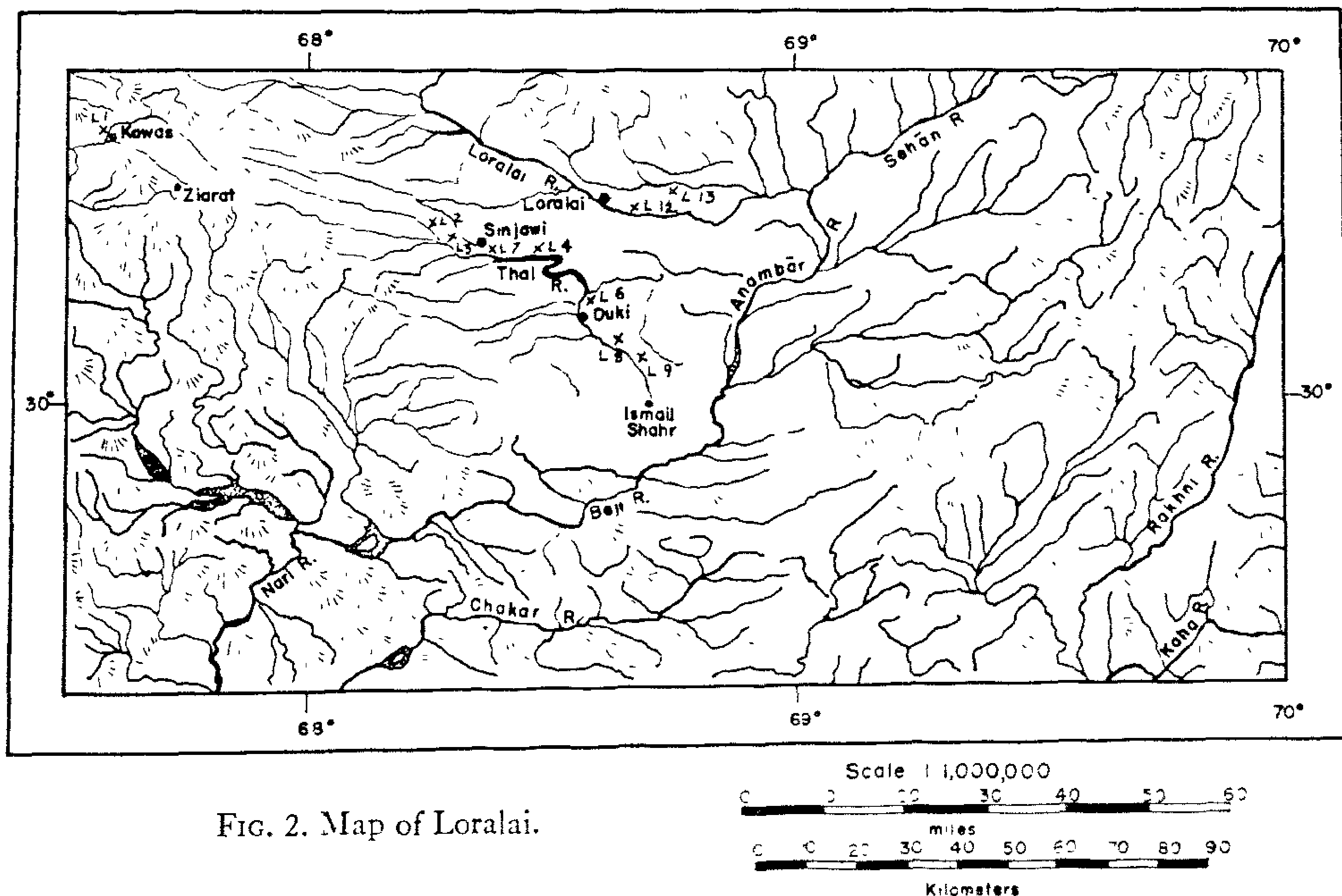


FIG. 2. Map of Loralai.

at an altitude between 3000 and 3600 feet above sea level; it is, therefore, situated in the Iranian plateau physiographic region, of which Baluchistan is a part. Nevertheless, there are indications in the flora (dwarf palm, olive, date palm, and others) that the ecology of the area is at least partially transitional between the semi-tropical Indus Valley of Sind and the Punjab and the semi-arid plateau of Iran.

It is worth noting that east winds bring rain to the Thal Plain in the summer. Though the area is outside the summer monsoon rain shadow, its rainfall stems from the monsoon (*ca.* 7 inches annually). In the Bori tract around Loralai and westward, the rainfall is generally a winter occurrence and derives from cold western winds. This is of course identical to the situation on the Iranian plateau.

Temperature at Loralai Cantonment (4700 feet above sea level) ranges in summer from 65° to 85° F.; in winter, from 40° to 60° F. In Duki Tahsil, including the Thal Plain, it ranges in summer from 84° to 104° F. and, in winter, from 56° to 72° F.[1]

In the light of these geographical data, it is important to note that the two known Harappan sites in Loralai are both located in Duki Tahsil at an altitude below 3700 feet (Duki, 3600 feet; Dabar-Kot, 3060 feet). In other words, these sites are in a transitional zone, with ecological ties to the Indus Valley where the bulk of the known Harappan sites have been found.[2]

Sur Jangal, situated in the narrow Thal River valley known as Baghnao, is only 10 miles northwest of Duki Mound, but is about 1000 feet higher. No one who has seen the sparse desert vegetation in the vicinity of the site can doubt that it is a characteristic geographical region of Baluchistan, frequently duplicated in the regions of the Iranian plateau.[3]

Similarly, the irrigation system in Loralai Cantonment does not obscure the barren upland valley region, in which Rana Ghundai is situated some 1500 feet higher than Dabar-Kot 30 miles to the south. Rana Ghundai lies in the midst of the so-called Bori tract, where the climate is somewhat harsh in winter.

The different geographic setting of this group of Loralai sites must be considered as a factor in the distributions apparent in the cultures represented by them. Today, the limited grain agriculture and the important sheep and goat (sometimes cattle) husbandry of the modern Iranian plateau villages differ in emphasis from the extensive grain (perhaps cotton also) agriculture and limited husbandry of the Indus Valley farmer. The archeological evidence so far uncovered confirms a similar economic differentiation for the past. It is significant, then, that the Harappan sites so far located in Baluchistan are found in those areas of the province that most closely approximate the geographic conditions in the Indus Valley, the area that appears to be the homeland of that culture. Similarly, there seems to be a tendency for Baluchi prehistoric sites to be confined to the upland regions of Baluchistan. A solution of these problems should be an objective in any future research in the area.

[1] Statistics from Baluchistan District Gazetteer, 1907.

[2] Other Harappan sites, or sites with strong Harappan affinities, in Baluchistan are also located below 4000 feet: Mehi in Jhalawan, Kulli in Makran, and Kirtar (B2) in the Bolan Pass.

[3] Unfortunately, no adequate study of the flora of these regions is available to confirm this impression.

ARCHEOLOGY

The central sites of Loralai had already been examined in greater or lesser degree prior to our visit. Noetling visited Dabar-Kot in 1898[4]; Stein, in 1904.[5] Stein visited the area again in 1927, at which time he excavated at Sur Jangal and Dabar-Kot and investigated Rana Ghundai.[6] Ross not only noted the exposure of cultural horizons at Rana Ghundai, but published the first definitive report on the stratigraphy of northern Baluchistan.[7]

A review of the collections published by Stein and by Ross is revealing: *every cultural assemblage represented by the pottery found at Sur Jangal and Rana Ghundai is found at Dabar-Kot.* However, a number of assemblages at Dabar-Kot, based on the ceramic evidence, *do not appear at Sur Jangal or Rana Ghundai, including the Harappan.*

[4] Noetling, 1899, 102–109.

[5] Stein, 1904–1905, 45–49.

[6] Stein, 1929, 51–77.

[7] Ross, 1946, 284–316.

With these facts available, it becomes initially clear that the solution of the important problem of the relationships of these sites should have chronological implications of significance to the study of the prehistory of the Indian borderlands. Accordingly, our prime goal in conducting the survey and excavations in the area was an attempt at the solution of this problem.

SUR JANGAL (L4)

Sir Aurel Stein, during his visit to Sur Jangal in 1927, excavated six trenches which were opened "to probe the swellings" (Pl. 20a). The original contours of the site are somewhat obscured by the debris thrown out of these trenches. However, Stein's published dimensions of the mound are accurate [*ca.* 16 feet high (at the highest point); *ca.* 80 yards square]. The highest portion of the site is on the north, and there is a rather abrupt slope that runs to the road (Fig. 3). Stein "probed" this high area of the site with three trenches: Trench I on its eastern side; Trench III on the west; Trench II on the south. In addition, he trenched a small rise on the extreme northeast of the mound, that is, Trench IV, and two rises in its long southern slope: Trench V in the eastern and Trench VI in the western rise.

On our first visit to the site, when we had only a few hours, it was possible to collect only from the surface and to examine the walls of some of Stein's trenches. This examination involved "shaving" the trench walls, until it was possible to observe the original features of the stratification. Sherds were removed and recorded according to their position in the trench wall.

Eventually five sections of Stein's trenches were examined (Figs. 4, 5): Test Section 1 at the northeast corner of Stein's Trenches I and II (Fig. 4a); Test Section 2 on the north wall of Trench I (Fig. 4b); Test Section 3 on the south wall of Trench I (Fig. 4c); Test Section 4 on the west wall of Trench VI (Fig. 5a); and Test Section 5 on the east wall of Trench VI (Fig. 5b). The examination of the last two sections was completed on our second visit.

The information gathered from these test sections can be summarized as follows: The sherds gathered *in situ* were all of the same variety and included such diagnostic types as

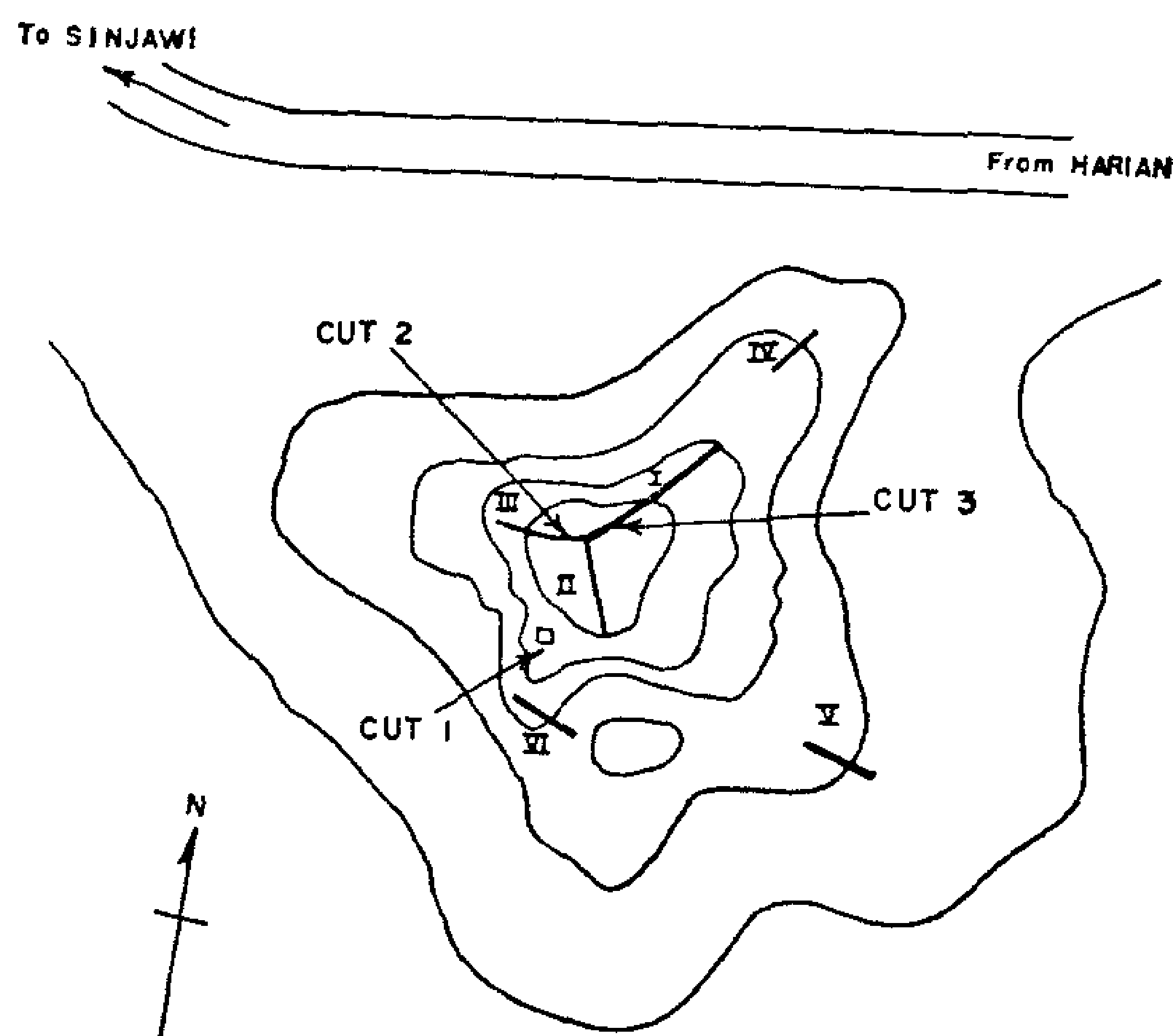


Fig. 3. Plan of Sur Jangal, after Stein, 1929.

Periano Painted, Faiz Mohammad Painted, Jangal Red Slip, Jangal Painted (Variant 2), and Mian Ghundai Fine Plain.[1] Contrary to Stein's statement of his intention to excavate to virgin soil in Trenches V and VI, the lowest level of the latter, at least, consisted of cultural debris.[2] Our sections appear to reveal possibly two phases of occupation: for example, Test Section 5, Phases 2, 4, and 5; Test Section 1, Phases 6 and ?9. There are some indications of conflagration, but these may be merely hearth remains (examples: Test Section 1, Phases 4, 7; Test Section 3, Phase 2; Test Section 4, Phase 3).

On the evidence of our sections, it appears that the material excavated by Stein represents one period of the last occupation of the site in which there were at least two phases. Artifact material recovered from Stein's heaps seems to confirm this idea.

Encouraged by the discovery of certain painted potsherds in the surface collections, which suggested earlier levels of the so-called Amri cultures,[3] we visited Sur Jangal again a few days later. Our purpose at this time was to carry out limited excavations to determine the

[1] See pages 365–381 for description of these types; see also Stein, 1929, 73.

[2] The other unsectioned trenches do not appear to have reached virgin soil either, though we did not attempt to prove this.

[3] Two sherds are illustrated by Stein, 1929, Pl. 21, S.J. i. 25, S.J. iv. 4.

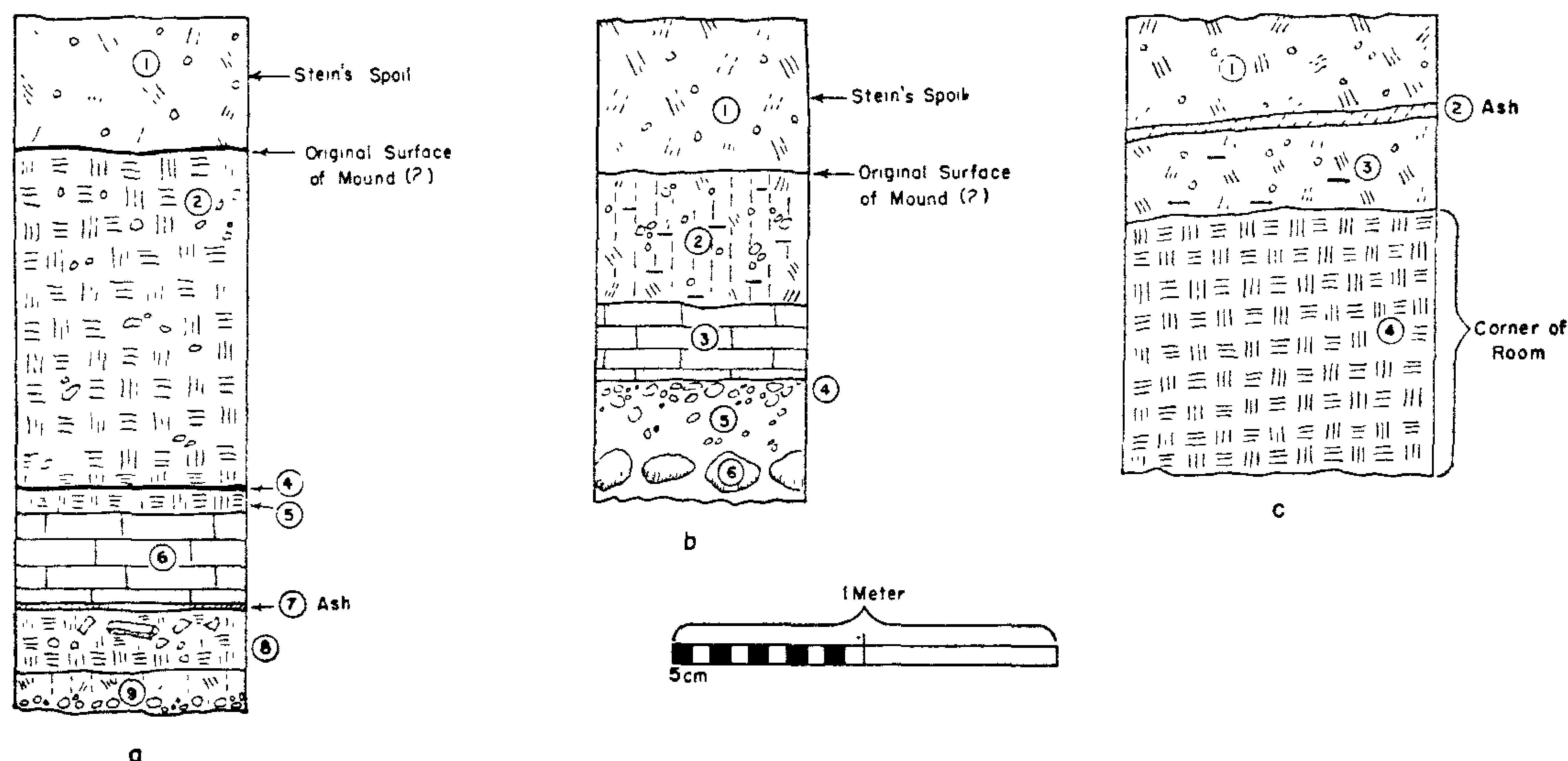


FIG. 4. Sections of Stein's trenches, Sur Jangal. a. Northeast corner of Trenches I and II, Test Section 1. b. North wall of Trench I, Test Section 2. c. South wall of Trench I, 3.74 meters east of Trench II, Test Section 3.

stratigraphy of the site. Consequently three cuts were made not only to probe the earlier levels, but also to provide an adequate stratigraphic sampling of the later levels (Fig. 6).

CUT 1 (FIG. 7A, B): Approximately 18 feet southwest of the extreme northeast corner of Stein's Trench VI, a pit 2 by 2 meters was sunk to virgin soil (Fig. 3). The area was chosen because it represented an undisturbed portion of the mound, strategically located between its highest portion and the important "probing" of Stein's Trench VI which we had already examined. The pit was dug to a depth of 2.18 meters before virgin soil was reached. A small cut 5 cm. deep was then made into the soil to confirm the absence of cultural debris. The section of this pit reveals at least 12 phases in the history of the site.

CUT 2 (FIG. 8): We decided to explore the highest part of the mound by sinking a pit 2 by 2 meters in the bottom of Stein's Trench III. The pit was located 1.2 meters west of Trench II. It was necessary to clear only about 5 cm. of debris from Stein's excavations before an undisturbed deposit was encountered. The cut was carried to a depth of 3.9 meters, when it was reduced to 2 by 1.15 meters. The limited time at our disposal prevented our carrying Cut 2 to virgin soil. However, a final reduced-in-area probing reached a depth of 4.66 meters. Sherds and bones were abundant even at this lowest level.

CUT 3 (FIG. 9): To procure an additional sample of artifact material from undisturbed upper levels of the site in association with the phases apparent in the sections made along Stein's trench walls, a cut 2 by 2 meters was made alongside Stein's Trench I. Cut 3, located on the south side of Trench I, 2.74 meters from Stein's Trench II, was excavated to a depth of 1 meter.

ARCHITECTURE

Structures in the form of mud-brick walls were encountered in all three cuts. The excavations were so limited that it was not possible to trace out the wall systems. However, judging from the number of wall remnants and the associated cultural debris, they apparently represent small huts or rooms built as habitations. The hearths, represented by the charcoal layers, supplement the evidence that the site represents a small prehistoric village. The layers of pebbles (Figs. 7–9) and the occasional lines of large boulders indicate some use of stone as a building material.

Sur Jangal appears to have been occupied continuously from the period of the earliest

level encountered to its abandonment as a habitation site. The reason for the abandonment of the site is not clear. Because the evidence for total conflagration or destruction is lacking, one must conclude that either crop or water failure, probably the latter, made it necessary to abandon the site to the Baluchi desert which encroaches on all these upland valleys.

Pottery Sample

The pottery from each of the three cuts was combined and typed as a unit, then graphed by type frequency at 25-cm. levels within each cut. The separate graphs were then compared and arranged according to the similar tendencies indicated by each type within the total stratigraphy. The results of this method of typing may be seen in Fig. 10. The graph represents all the sherds found in the cuts except for several that were not classifiable by type and must, therefore, fall into a miscellaneous category.

Artifacts

A number of flint flakes were collected on the surface of the site. Some of them showed evidence of use. Other such flakes were recovered in the excavations, including a burin-like implement (Fig. 11a–d). Stein illustrates a number of flakes[1] which are similar to those we collected at the site.

Several fragments of sandstone grinding stones were recovered in the excavations (Fig. 12), as well as a limestone ball. A white stone celt-like object is of some interest, as it resembles one found in the Quetta Valley.[2]

In general, only a small quantity of stone artifacts was found at the site. The largest number consisted of unretouched flint flakes, apparently by-products of stone tool manufacture. The finished tools have so far not been recovered.

Clay figurines and parts of figurines (Fig. 13) formed the most important group of objects recovered. Unfortunately, most of these were collected on the surface. Clay figurines representing the mother goddess, familiar in the Quetta Valley in Damb Sadaat III,[3] also occur in Sur Jangal, as Stein had already reported.[4] On one example a line of red paint was carried completely around the cowl (Fig. 13a); there

[1] Stein, 1929, Pl. 16.
[2] Fairservis, 1956, Fig. 30e.
[3] Fairservis, 1956, 224, Fig. 16e–g.
[4] Stein, 1929, Pl. 16, S.J. 68.

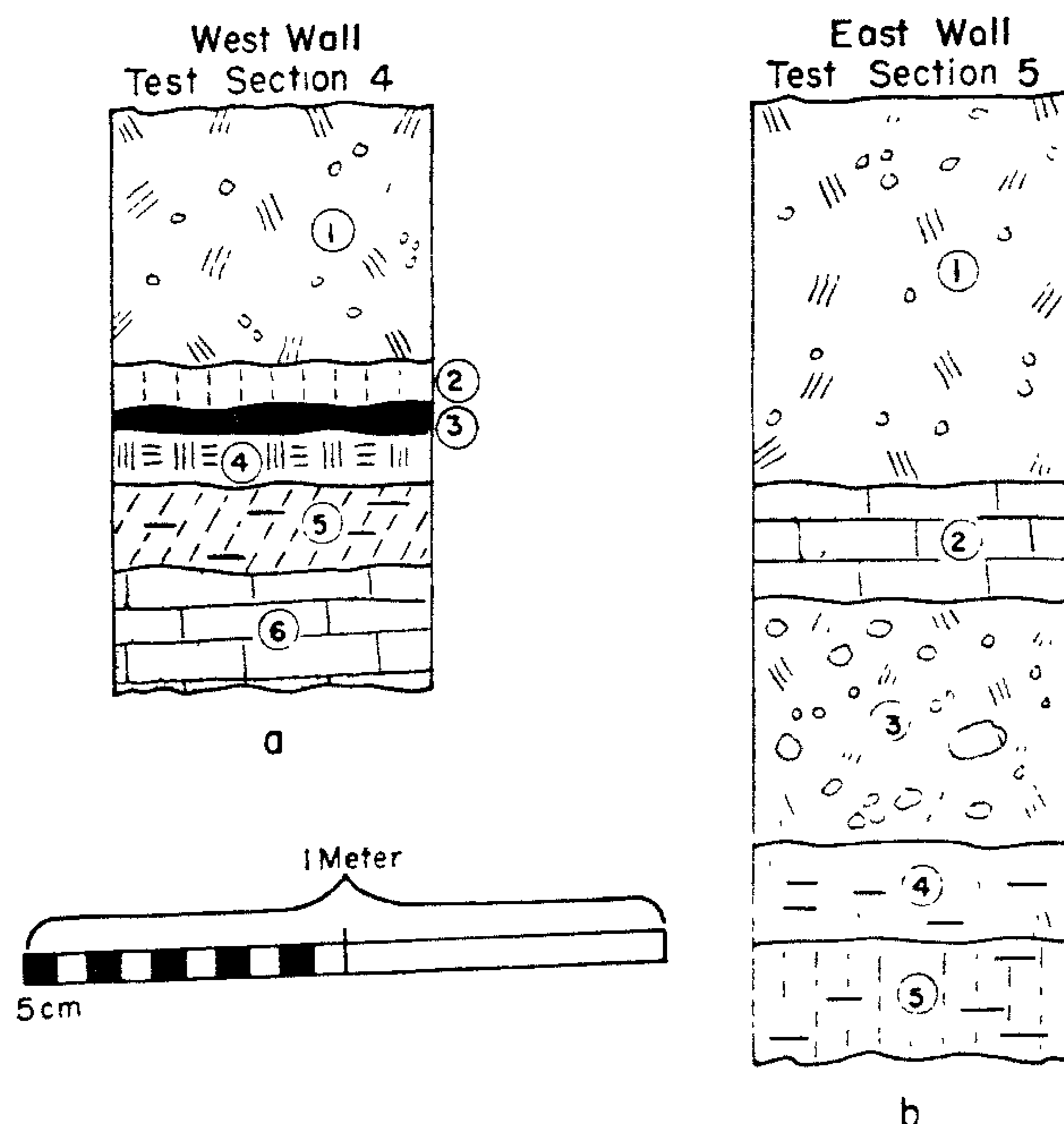


Fig. 5. Sections of Stein's Trench VI.

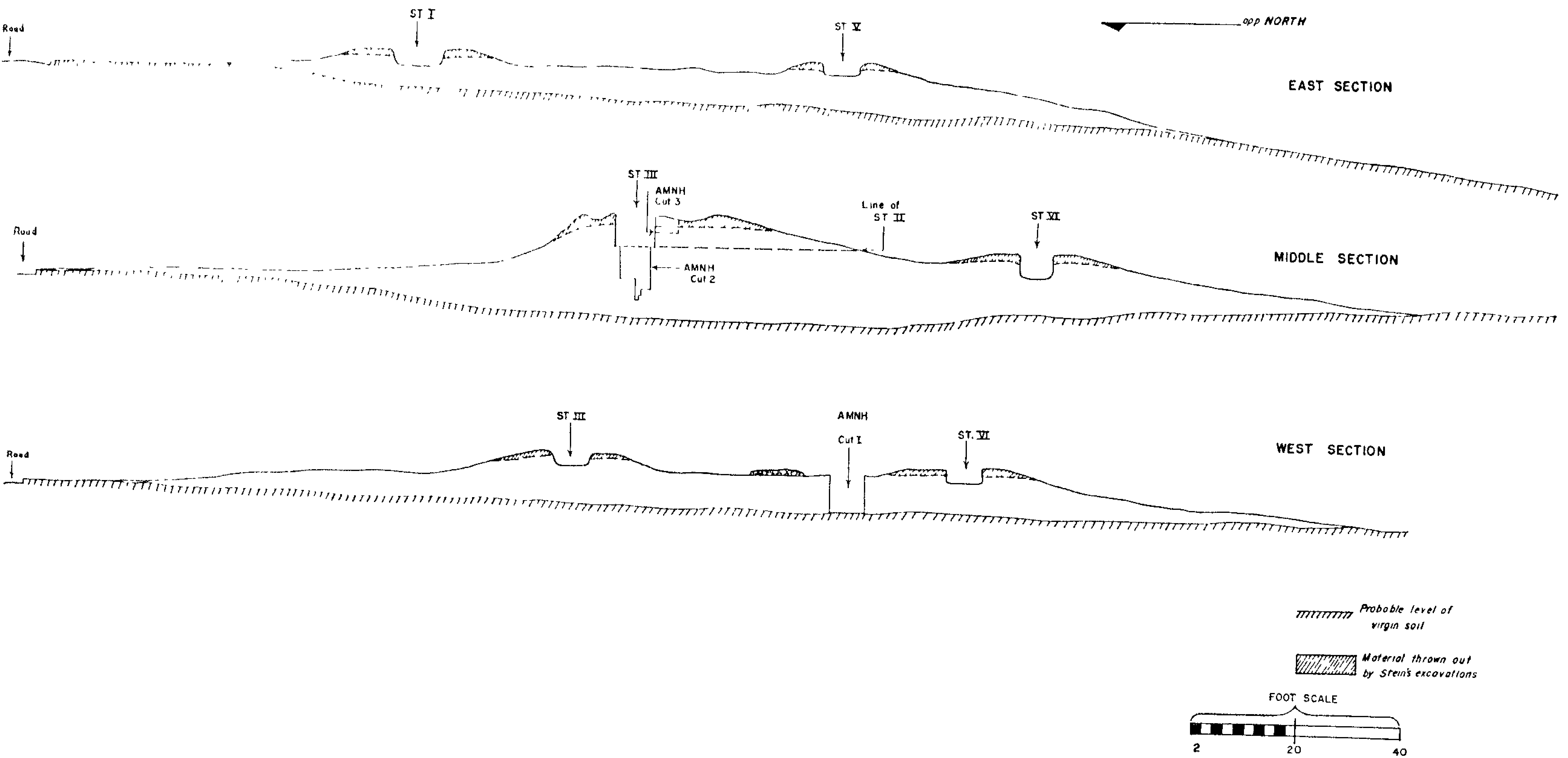


Fig. 6. Sections across Sur Jangal Site.

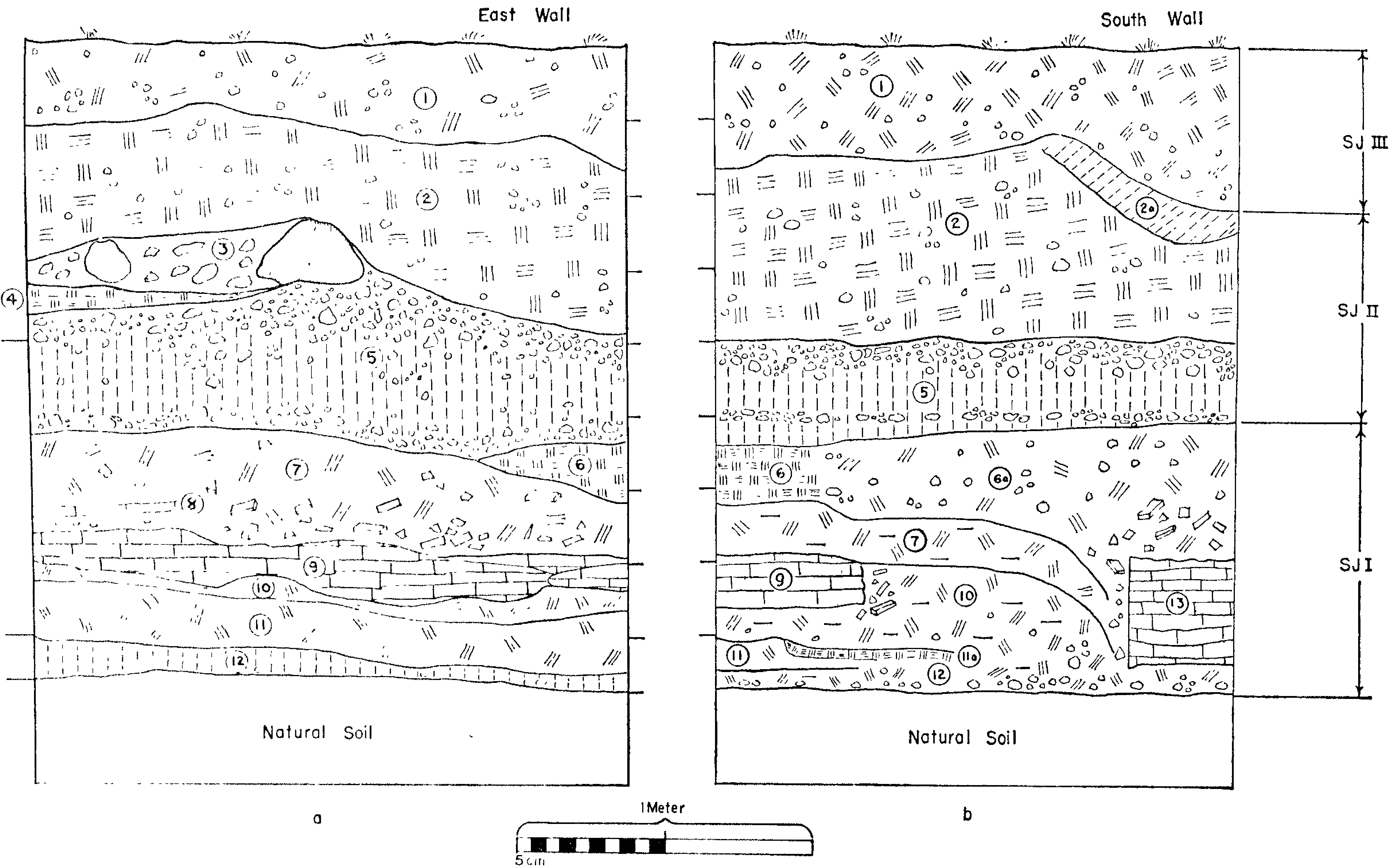


FIG. 7. Sections of A.M.N.H. Cut 1, Sur Jangal.

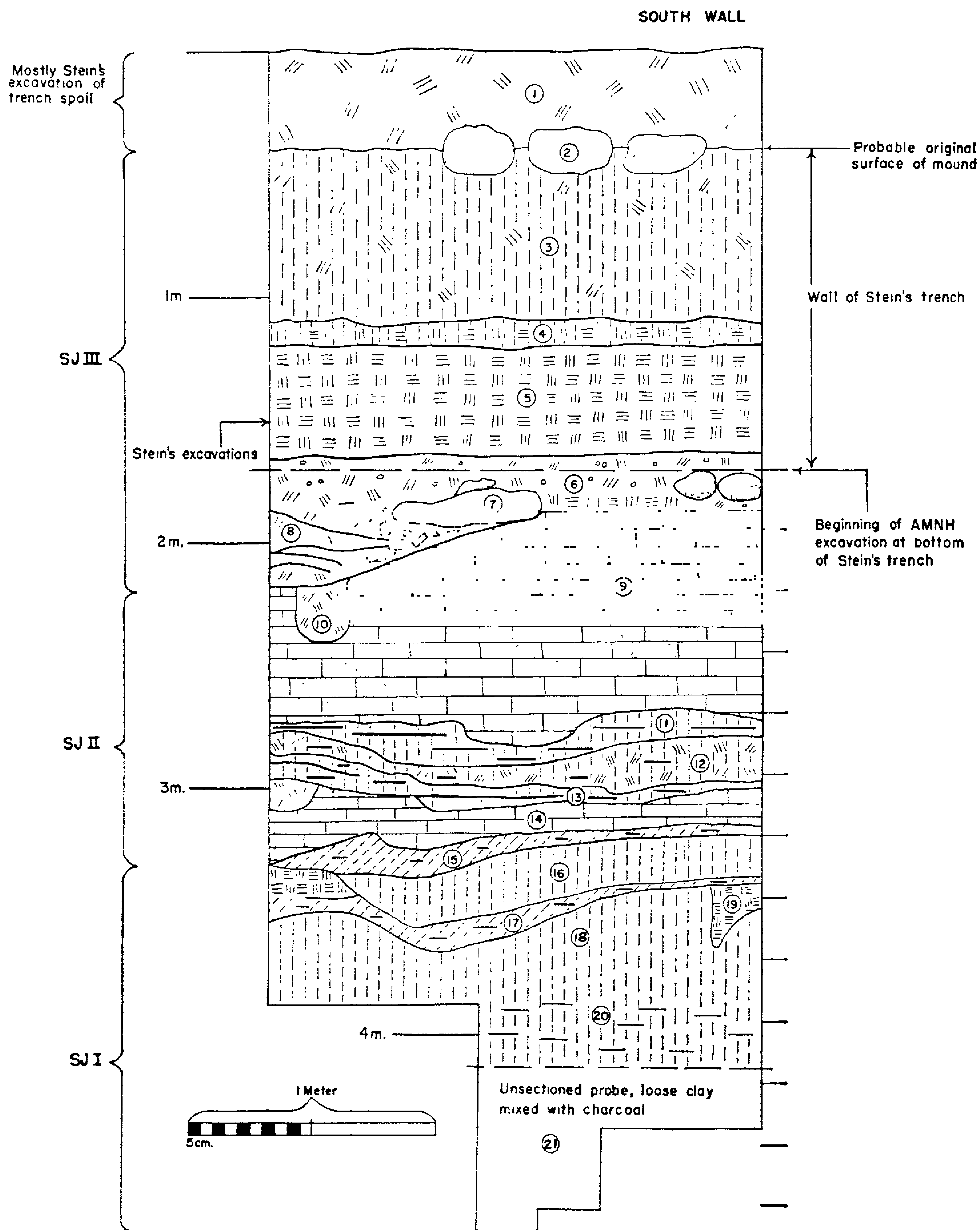


FIG. 8. Section of A.M.N.H. Cut 2, Sur Jangal.

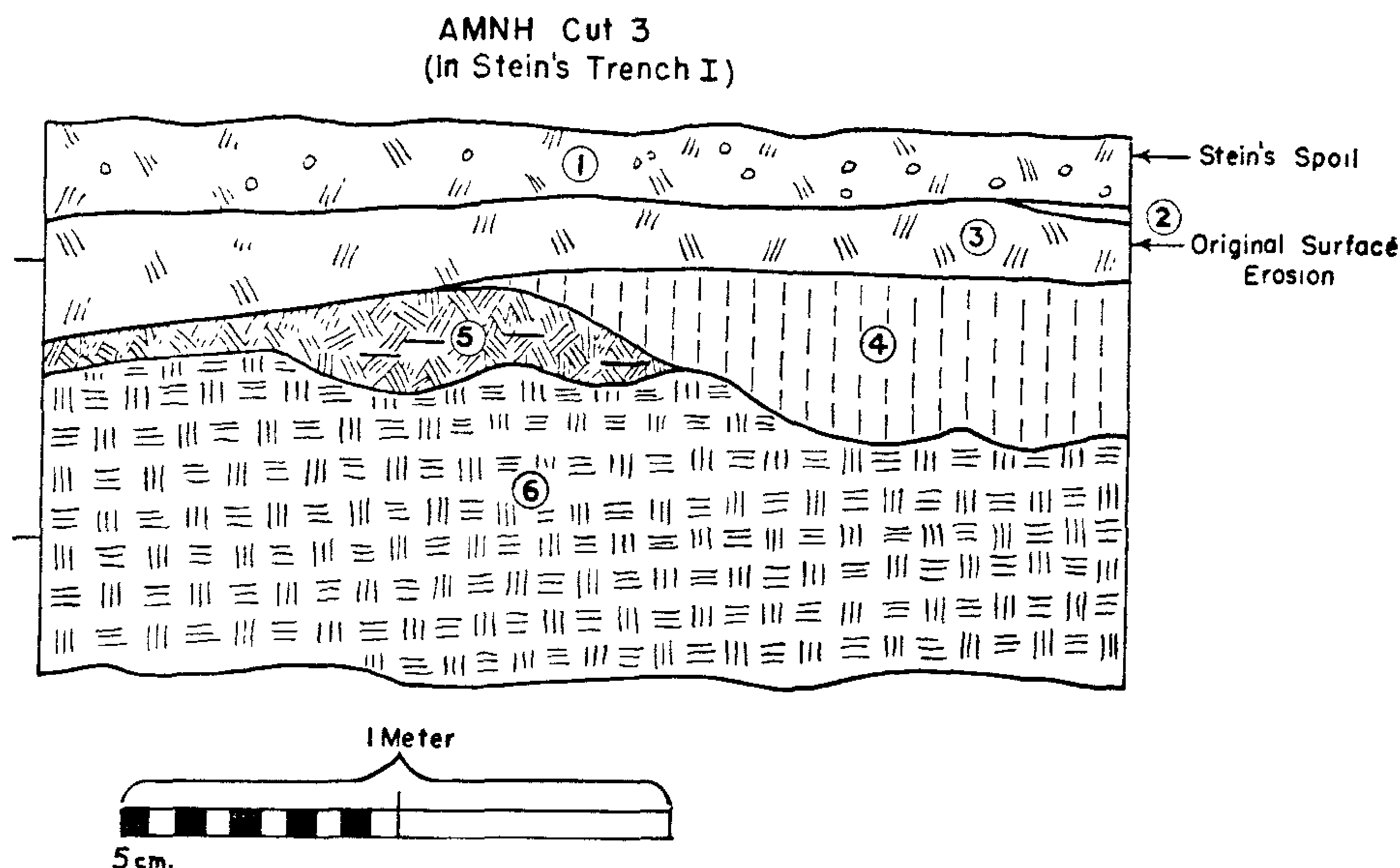


FIG. 9. Section of A.M.N.H. Cut 3, Sur Jangal.

are also traces of such paint down the forehead. Another figurine, arranged in a sitting position, is represented only by the waist, hips, and upper part of the legs (Fig. 13b). This is also similar to examples found at Damb Sadaat.[1] Stein collected one with the lower portion of the leg complete from his Trench II.[2] Another figurine of this type was recovered in the excavation of Cut 1 in a Sur Jangal II context (Fig. 13c). Two other tiny figurine fragments were found in the upper levels of Cut 1 at Sur Jangal III. One (Fig. 13f) is a portion of a leg, probably like Fig. 13c; the second (Fig. 13e), a rudimentary hand and lower arm, is very unusual because the figurines so far reported from Baluchistan rarely have hands.

The hourglass body fragment of a female figurine (Fig. 13d) is rare, as there are no exact parallels for that form either from Kulli sites in southern Baluchistan of those of the Zhob and Loralai districts in northern Baluchistan.

The remaining objects found at the site are typical of northern Baluchistan: clay bangles, occasionally buff-slipped and painted with dashes (Fig. 13g–i); stoppers or gaming pieces (Fig. 13m–n); a pottery spoon or ornament slipped in red, similar to that found in Damb Sadaat II in the Quetta Valley (Fig. 13 l)[3]; a bone spatula (Fig. 13k); and an unpierced ?stone bead (Fig. 13j). One especially interesting object (Fig. 13o) represents the base of a house model. Stein found a painted fragment of a similar model in Trench VI.[4] Such model houses are known from the Quetta Valley, where they were recovered in both Damb Sadaat II and III context.[5]

Curiously, neither Stein's excavations nor our own uncovered an example of an animal figurine at Sur Jangal.

FAUNA

Though some fragments of sheep or goat bones were recovered in the excavations, it is of interest that the bulk of the material in the sample in our possession represents cattle. Whether the cattle bones are of *Bos indicus* or of the aurochs is not determinable. But, as Indian cattle are depicted on the painted vessels, the former is presumably the better identification. On the basis of this evidence, we may hazard a conclusion that the people of Sur Jangal were basically cattle raisers. There is some

[1] Fairservis, 1956, Fig. 17a, f, h–i.
[2] Stein, 1929, Pl. 16, S.J. ii. 80.
[3] Fairservis, 1956, 231, Fig. 26d.
[4] Stein, 1929, Pl. 21, S.J. vi. 11.
[5] Fairservis, 1956, 228, Fig. 21.

evidence for the presence of the dog and the fox.[1]

Stratigraphy

The sections (Figs. 4–5, 7–9) illustrate the continuous occupation of Sur Jangal from at least the earliest habitations encountered in Cut 1, that is, Phase 12 (Fig. 7), to the latest as represented in the walls of Stein's trenches (Figs. 4–5). Further confirmation of this continuous occupation is presented in the quantitative graph of the ceramic chronology (Fig. 10) which demonstrates a considerable overlap of the pottery types. On this basis it appears that, once the site was occupied, the essential nature of the economy (agriculture, cattle domestication), the character of the occupation (small village), and the basic technology (characteristic bone, stone, and clay implements, and house type) changed relatively little during the history of the occupation of the site.

A study of the succession of pottery types at Sur Jangal reveals that certain types dominate in one horizon and are subordinate, or even absent, in others. Accordingly, we can utilize these types to define our cultural phases.

Sur Jangal I: The earliest period encountered at the site was designated Sur Jangal I. The most diagnostic pottery types are Jangal Coarse Painted and Kili Gul Mohammad Black-on-Red Slip. These types were apparently already well established when the site was first occupied. This is also true for Jangal Dark Slip and the abundant plainware called Loralai Coarse Plain. These types dominate in Cut 1, Phases 6 to 12 (Fig. 7a–b), and in Cut 2, Phases 16 to 21 (Fig. 8). They appear, if at all, only "vestigially" in Cut 3 or in Stein's trenches.

In the upper levels of Sur Jangal I, such types as Jangal Painted, Variant 1, and Loralai Striped appear rather suddenly, which suggests a foreign origin. In the plainwares there is also an apparent trend for wheelmade pottery types, such as Mian Ghundai Fine Plain, to increase in popularity.

Sur Jangal II: The most characteristic pottery type in this period is Jangal Painted, especially the Black-on-Red Slip variant (Variant 2). This type equates with the "bull" pottery of Ross and Piggott. Though the buff-slipped Variant 1 of Jangal Painted occurs in some quantity, Sur Jangal II marks the full dominance of red-slipped wares at the site, a dominance that never diminished as long as the site was occupied. This use of a red slip was further supplemented by such types as Loralai Striped and Jangal Fine Red Slip. Kechi Beg Wet ware and Khojak Parallel-Striated are important types known also in Sur Jangal I. Mian Ghundai Buff Plain, Sultan Purple, and Mian Ghundai Plain Buff Slip, all types that are well known in the Quetta Valley, occur in quantity in Sur Jangal II. These characteristic pottery types occur most consistently in Phases 2 to 5 in Cut 1, and Phases 9 to 15, Cut 2.

Sur Jangal III: This type represents the last occupation stage identifiable at the site. It is represented in all of Stein's trenches (Figs. 4–5), in Phase 1, Cut 1, in Phases 1 to 10, Cut 2 (which includes Stein's Trench II), and in all phases of Cut 3 (Fig. 9). Though earlier ceramic types persist, a number of distinctive types dominate in this period. Most important of these is the rather exuberantly decorated type Periano Painted. However, the peculiar features of several types hitherto unknown provide links to other areas of Baluchistan; these include Faiz Mohammad Painted, Hanna Coarse, Quetta Wet, Jangal Polychrome, Kechi Beg Polychrome, and Rana Ghundai Red-on-Red Slip. The appearance of these types seems to provide a definitive marker for the beginning of Sur Jangal III, except perhaps Kechi Beg Polychrome which may have begun earlier (Fig. 10). It is quite certain that the Zhob mother goddesses found by Stein and by our party at the site belong to this stage.

RANA GHUNDAI (L12)

Prior to our visit, the work of E. J. Ross at Rana Ghundai was the only definitive stratigraphic study in northern Baluchistan. The pressure of time prevented us from completing an adequate excavation, but the availability of the material in stratified context is so important that evidence of value can be accumulated even in a short period.

Despite the invaluable achievement of Ross and his wife in establishing the stratigraphy of Rana Ghundai, the published description of his work is not sufficiently complete to permit adequate typological studies. Only 38 examples of

[1] Examination of the faunal remains was made by Mr. George G. Goodwin of the Department of Mammals, the American Museum of Natural History.

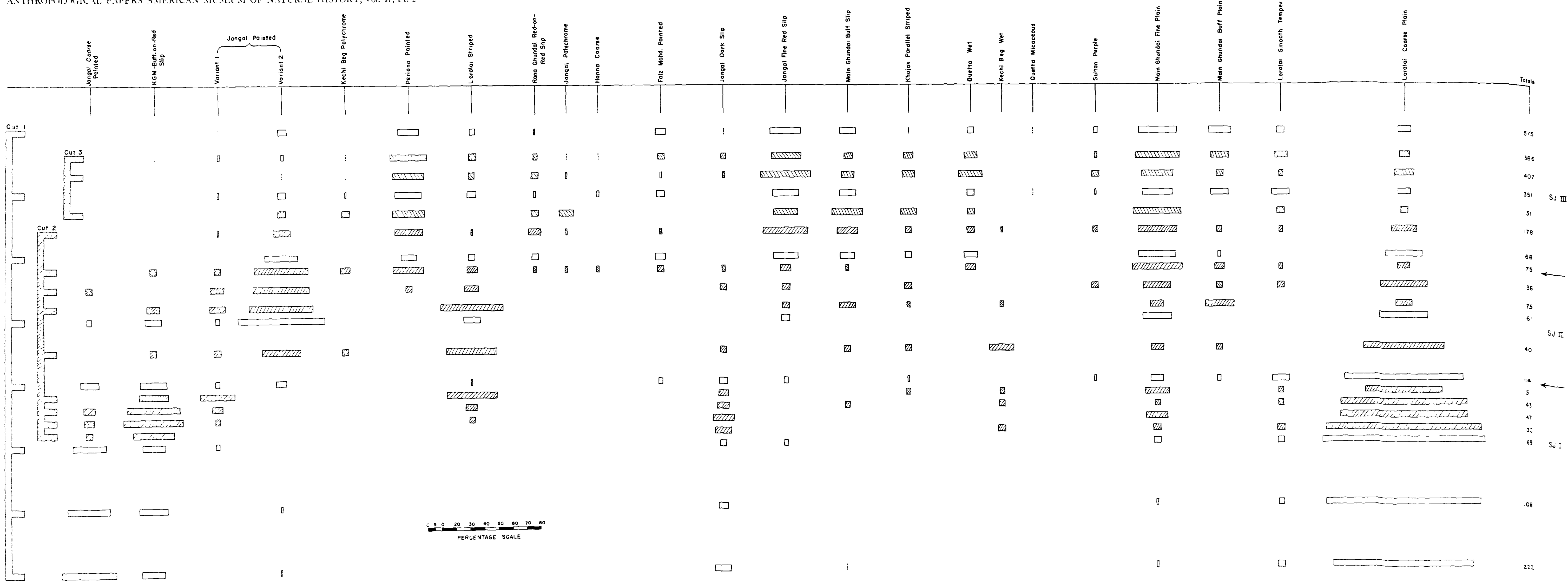


FIG. 10. Quantitative graph of ceramic chronology, Sur Jangal.

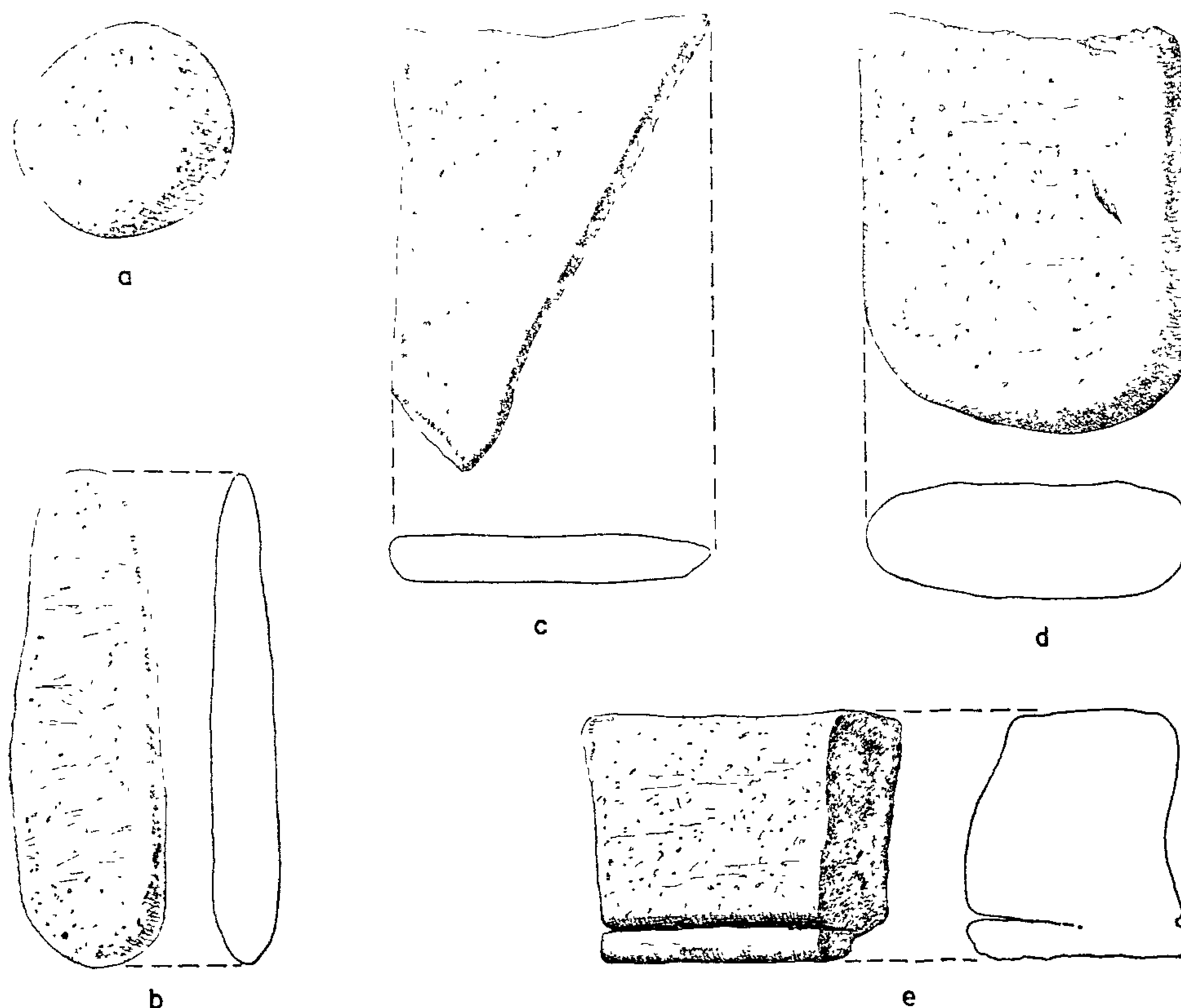


FIG. 12. Ground stone artifacts, Sur Jangal (L4). a. Hard stone ball, surface. b. Hard stone polisher, Sur Jangal III. c–d. Sandstone implements, Sur Jangal III. e. Sandstone implement, surface. One-half natural size.

or human figurines at the site is unusual, because these are relatively abundant in comparable sites elsewhere. The only identifiable bone fragment is a portion of an ox femur found in Level A.

STRATIGRAPHY

Comparison of our levels with those of Ross reveals the following parallels:

A.M.N.H.	Ross[1]
A	V
B	IV–V
C	III–IV
D	III
E	I–III
F	I

Only Levels A, D, and F appear to be entirely within the physical frame of Ross's designations. In Level C the overlap with Ross's Rana Ghundai IV is slight; Level E, however, straddles the important transition from Ross's Rana Ghundai I to his Rana Ghundai III.

The pottery in Level F (Fig. 15, Nos. 94–101) includes the types found in Sur Jangal I, that is, Jangal Coarse Painted (Fig. 15, Nos. 95, 97) and Loralai Coarse Plain (Fig. 15, Nos. 98–101). There is the suggestion that Kili Gul Mohammad Black-on-Red Slip is represented (Fig. 15, No. 96). This is of particular interest, because the one possible example is a wheel-turned pedestal, a form thus far not associated with this type. A sherd of Malik Dark Slip was also recovered from this level. The decorated sherd illustrated by Ross is very likely Jangal Coarse Painted.[2]

Level E (Fig. 15, Nos. 78–93) produced ex-

[1] After Piggott's designations; see Piggott, 1950, 120.

[2] Ross, 1946, Pl. 10, Fig. 1.

amples of Kili Gul Mohammad Black-on-Red Slip, Jangal Coarse Painted, Malik Dark Slip, and Loralai Coarse Plain, which indicates a continuation of these ceramic types later than those represented in Level F. However, there are new types, such as Jangal Painted (Variants 1 and 2) and an example of Periano Painted (Fig. 15, No. 80), which we must regard as also later than the Level F ceramic types. The mixing of the various types equates with the overlapping physical position indicated in Fig. 14.

Level D (Fig. 15, Nos. 51–77) contained the greatest number of sherds. Twenty-seven were recovered *in situ*, with little doubt as to their association, as virtually all were recovered within immediate proximity of one another.

The greatest number of sherds represented both variants of Jangal Painted. However, there were also a number of examples of Periano Painted wares (Fig. 15, Nos. 54–55, 64, 70–72). Additional important finds were examples of Rana Ghundai Red-on-Red Slip, Kechi Beg Wet, Mian Ghundai Dark Rim, and Loralai Striped. But the abundance of Jangal Painted, which includes examples of Ross's "bull vase" pottery[1] (Fig. 15, Nos. 57, 60) which Piggott assigns to Rana Ghundai II,[2] suggests not only

[1] Ross, 1946, Pl. 9, Fig. 1, Type A.
[2] Piggott, 1950, 121–122.

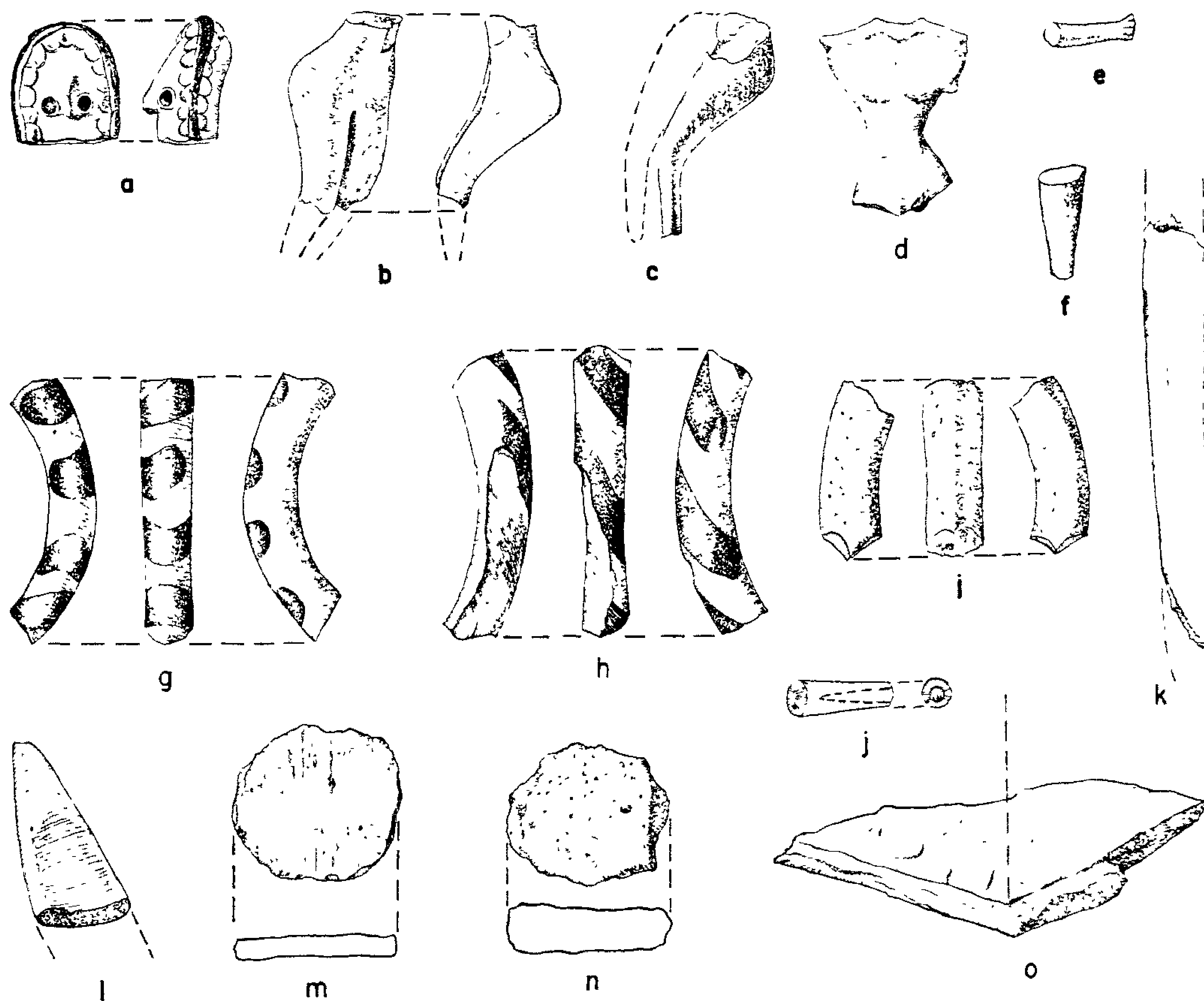


Fig. 13. Clay and bone artifacts, Sur Jangal (L4). a–b. Clay fragments of human figurines, surface. c. Clay fragment of human figurine, Sur Jangal II. d–f. Clay fragments of human figurines, Sur Jangal III. g. Painted bangle fragment, steps, Cut 1. h. Painted bangle fragment, surface. i. Unpainted bangle fragment, surface. j. Alabaster? bead, Sur Jangal I. k. Bone spatula fragment, Sur Jangal I. l. Painted, unidentified clay object, Sur Jangal III. m–n. Clay stoppers, surface. o. Base of model house, clay, Sur Jangal II. One-half natural size.

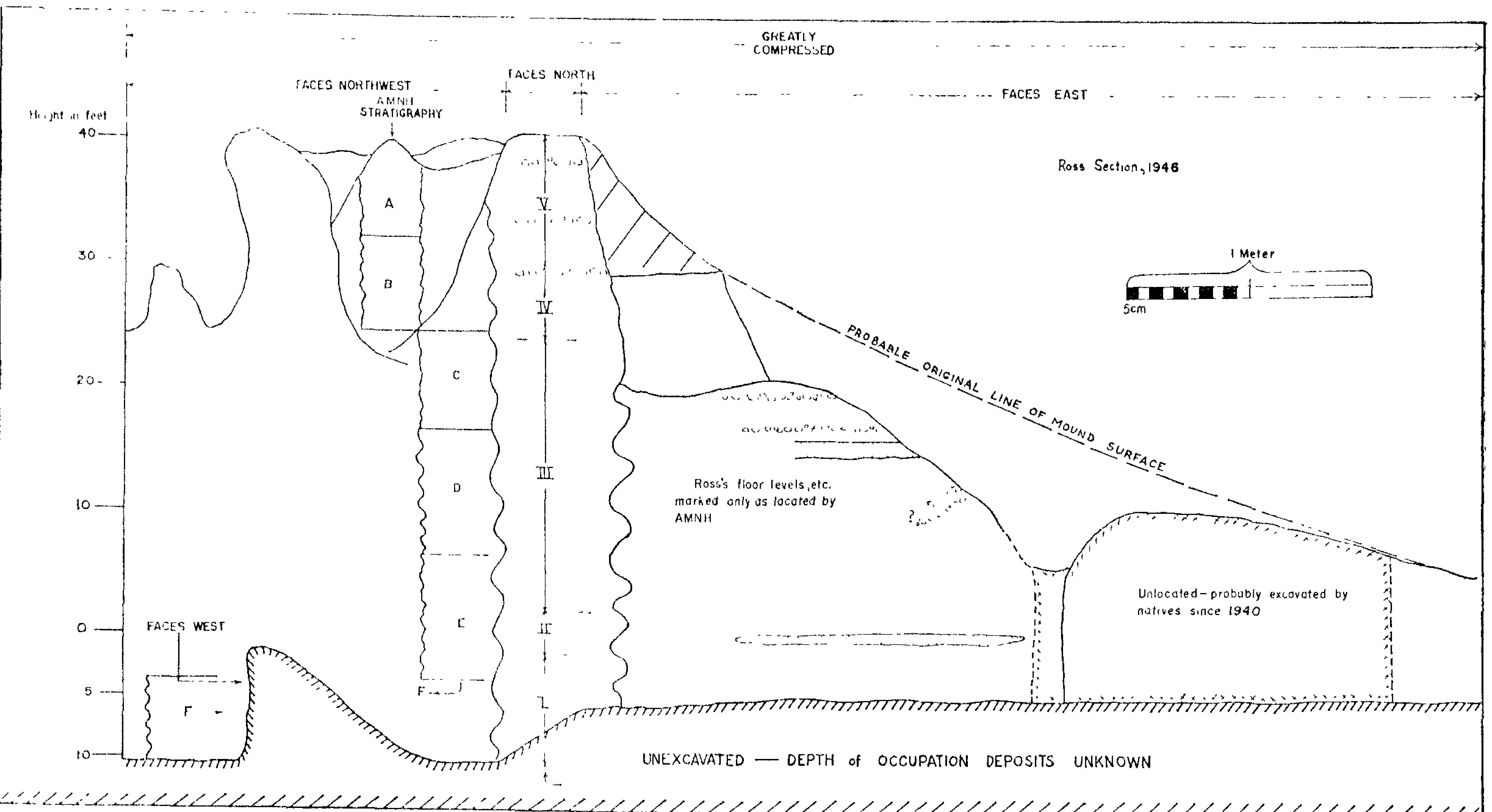


Fig. 14. Correlation of the Rana Ghundai sections; Ross, 1946, and the American Museum of Natural History, 1950.

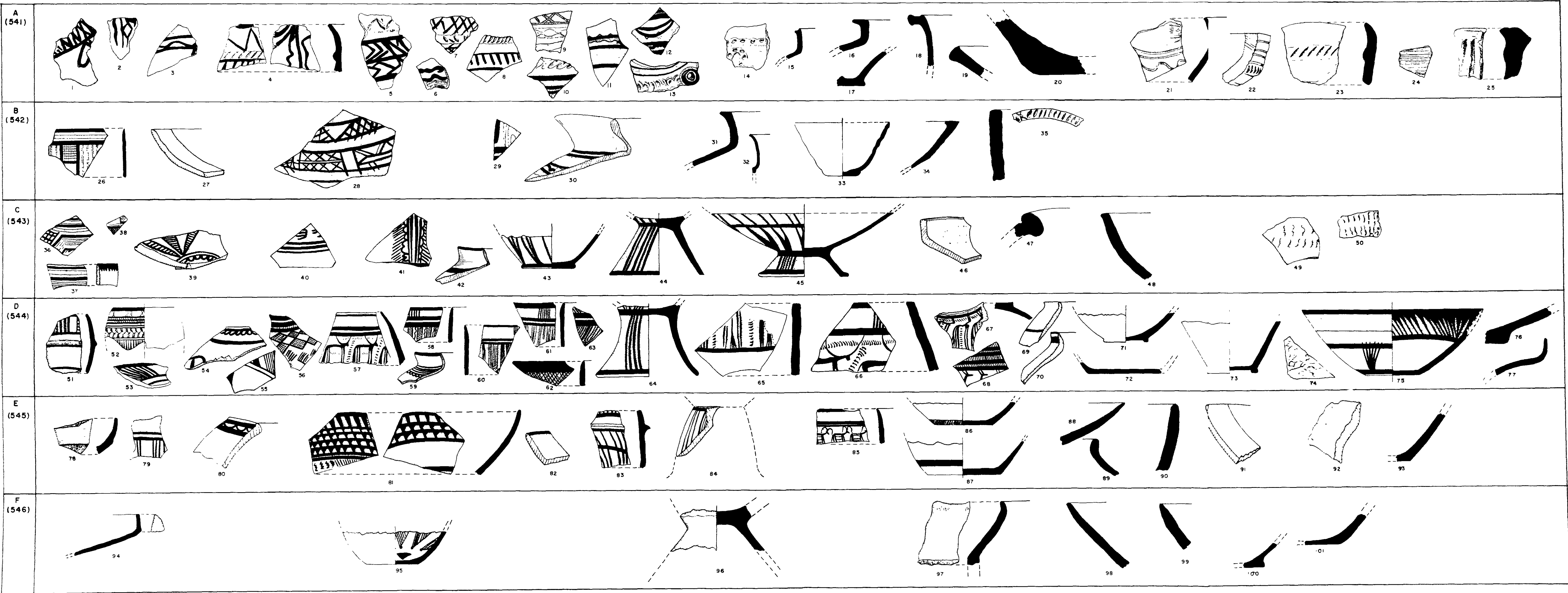


Fig. 15. Relative position of potsherds found *in situ*, Rana Ghundai.

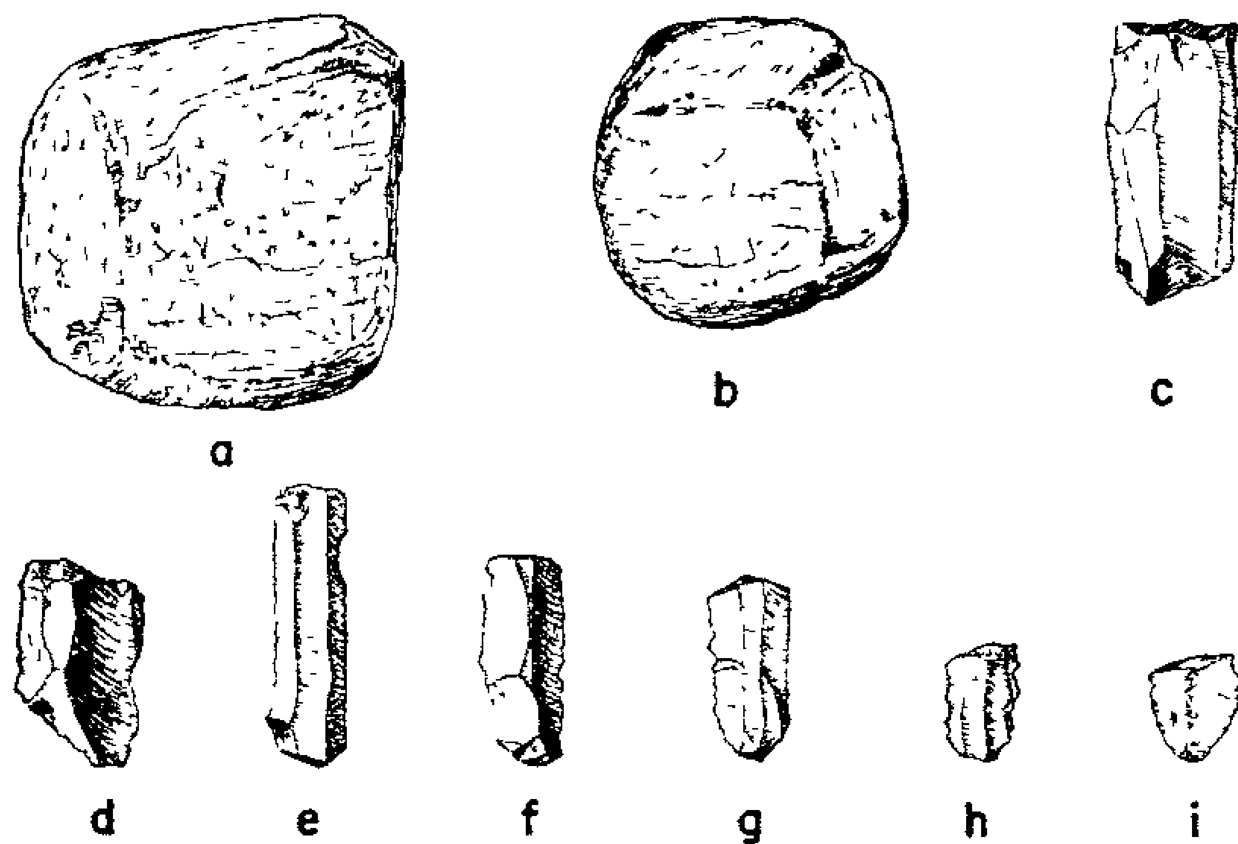


FIG. 16. Miscellaneous stone objects, Rana Ghundai (L12). a. Calcite, Level F. b. Calcite, surface. c. Polygonal core, Level A. d. Worked flake, surface. e–g, i. Worked flakes, Level F. h. Worked flake, surface. *Ca.* ½ natural size.

that our Level D actually overlaps Rana Ghundai II but supersedes it. This is contrary to the relationship shown in Fig. 14.

Level C (Fig. 15, Nos. 36–50) is dominated by Periano Painted wares. There are important occurrences of such diagnostic types as Rana Ghundai Red-on-Red Slip, Faiz Mohammad Painted, Quetta Wet ware, and Kechi Beg Polychrome. Loralai Smooth Temper appears to have been the most popular plainware. Clearly, Level C conforms in pottery types to Ross's Rana Ghundai III A-C where such types are most frequently found in this sequence.[1]

Level B (Fig. 15, Nos. 26–35) seems to represent an almost complete break with the preceding forms. A single example of Rana Ghundai Red-on-Red Slip (Fig. 15, No. 26) and another of possible Periano Painted ware (Fig. 15, No. 27) are all that were found of the types identified in Level C.

Figure 15, No. 28, represents a rather flamboyant painting style in polychrome, completely strange to the styles of painting found in the lower levels.[2] Great interest can be attached to No. 30 (Fig. 15), as it seems to represent a type not too remote from that of Jhukar.[3] The plainware rim (Fig. 15, No. 34) is also of interest, because this type of rim is found in Harappan culture context.[4] In addi-

[1] For example, Ross, 1946, Pl. 10, Figs. 2–9; Pl. 11, Figs. 3–4.

[2] Another example of this type, illustrated by Ross, 1946, Pl. 11, Fig. 5, can be assigned to Rana Ghundai IV of this sequence.

[3] Compare, e.g., Fig. 15, No. 30, with Mackay, 1943, Pl. 34, Figs. 18, 23.

[4] Examples are: Marshall, 1931, Vol. 3, Pl. 79, Fig. 4; Vats, 1940, Vol. 2, Pl. 72, No. 5.

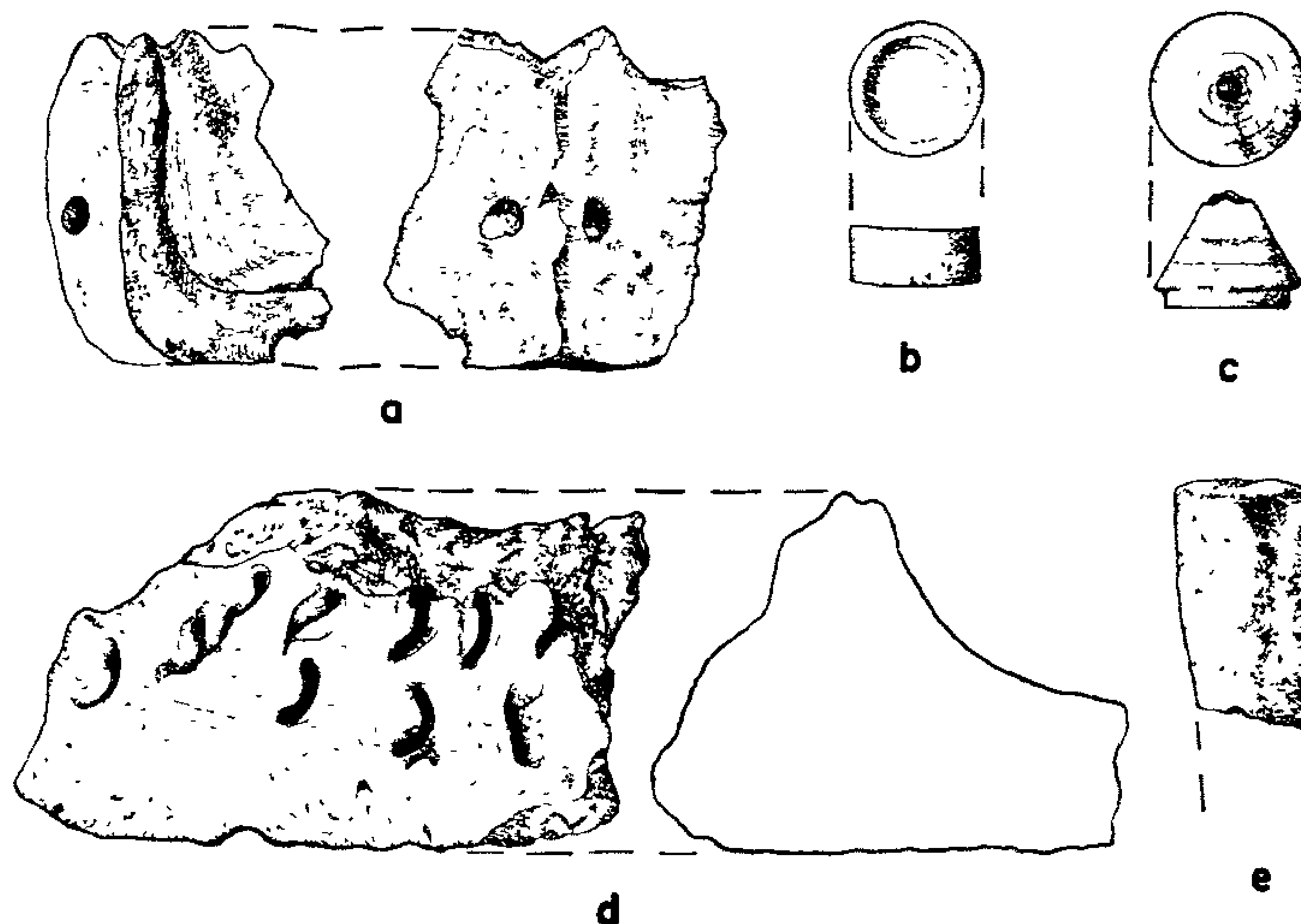


FIG. 17. Miscellaneous clay artifacts, Rana Ghundai (L12). a. Unidentified, perhaps corner of a model house or squarish vessel, surface. b. Clay button?, surface. c. Spindle whorl?, Level A. d. Vessel base or stand?, surface. e. Probably foot fragment of animal figurine, surface. One-half natural size.

tion a Harappan sherd and a pottery cover were found, unfortunately on the surface of the site (Pl. 21a–b). The plainware rim serves as the best evidence for the contemporaneity of Level B with the Harappan occupation of Dabor-Kot and Duki Mound, the nearest Harappan sites.

Level A (Fig. 15, Nos. 1–25) apparently represents the more recent occupation of the site. It is not unlikely, however, that the latest occupation is unrepresented, because there were indications of disturbance all over the top of the mound.[1] Sherds 10 to 13 are of the Jhukar type previously mentioned. On the basis of its presence in Level B, we can be reasonably confident that the Jhukar type is probably earlier than the Ghul Painted ware (Fig. 15, Nos. 1, 2, 4–7, 9), the other principal decorated type of this level. Ghul Painted ware is known in the Quetta Valley.[2] The incised or pinched bands and the scattered, rather careless painting technique characterize the type.[3] Incised bands also occur on the pottery types from Level A (Fig. 15, Nos. 22–23). Loop incising (Fig. 15, No. 21), parallel incising (Fig. 15, No. 24), appliqué decoration (Fig. 15, No. 14), and a single handle (Fig. 15, No. 25) indicate that the occupation of Level A was late.

It is noteworthy that historic period types, such as Ring ware (Pl. 22i), Comb-incised (Pl. 22k), and Rope ware (Pl. 22a–d), are unrepresented in our sequence, but are found on the surface of the site.[4]

STRATIGRAPHIC CORRELATION

The basis of correlation between Ross's ceramic sequence and our own depends, of course, on the identification of the pottery types. The results of our study of his ceramics and our own collection are shown in Table 1.

Ross's ceramic evidence indicates an extension in time of certain pottery types in the same general way as is demonstrated at Sur Jangal (Fig. 10). Thus the type Rana Ghundai Red-on-Red Slip is found in his Rana Ghundai IIIa and IIIc, and the Periano Painted in Rana Ghundai IIIa, IIIb, and IIIc.

From the foregoing, it is obvious that at Rana Ghundai we were on familiar ceramic ground; except for the types found in the upper levels at Rana Ghundai, the ceramic material was identical with that found at Sur Jangal.[5]

The ceramics we collected at Rana Ghundai provide sufficient amplification of the evidence to enable us to correlate the Ross sequence with that for Sur Jangal. This correlation, however, presents one difficulty. Ross's definition of pottery groups (A, B, C, etc.), which was used by Piggott to restate in accepted archeological terminology the sequence at Rana Ghundai (I, II, III, etc.), is, in my opinion, perhaps too precise. This is particularly apparent in the formulation of Phases IIIa, IIIb, and IIIc.[6] Though the tendency in the decoration of the pottery is towards a broad, coarser brush stroke and away from fine brush work, it is difficult to pinpoint the beginning and end of these style changes. In preparing our description of the design units, we found so much overlapping in styles depending upon the type of design that the Piggott-Ross system broke down repeatedly. The ceramic type classifications also overlapped frequently, as, for instance, Rana Ghundai Red-on-Red Slip with Kechi Beg Polychrome, Jangal Painted with Periano Painted, and Loralai Striped with Kili Gul Mohammad Black-on-Red Slip. Thus the Piggott-Ross classifications serve as valid criteria of tendency in style change, but the ceramic type history as defined at Sur Jangal is definitely more useful for purposes of correlation. The history of these types, as shown in Fig. 10, must, therefore, be our frame of reference. It must be emphasized, however, that the ceramic evidence at Sur Jangal indicates positively the presence there of the Rana Ghundai IIIa, b, and c phases[7] as defined by

[1] Note that MacLellan ware, Appendix 1, is not represented in the sequence. See also Pl. 21d–i.

[2] Fairservis, 1956, 336–337, Pl. 16.

[3] Ross found examples of Ghul ware in Rana Ghundai IV. Ross, 1946, Pl. 11, No. 2; Fig. 5.

[4] The legend on Pl. 22 is incorrect. It should read: i. Ring ware. j. Green glaze. k. Comb incised. l. Horned cover handle.

[5] The design catalogue included in the present paper (Appendix 2: Design Catalogue) is, therefore, based on material found at both sites. The ceramic typology is based on the excavated material from Sur Jangal, but is also applied to the pottery from Rana Ghundai (Appendix 1: Pottery Types of Loralai-Zhob).

[6] See Piggott, 1950, 121–123.

[7] For example, for Rana Ghundai IIIc, compare Ross, 1946, Pl. 11, Fig. 3, with Design Nos. 187 or 402; compare Piggott, 1950, Fig. 15, with Design No. 210.

TABLE 1

STRATIGRAPHIC CORRELATION OF CERAMIC TYPES AT RANA GHUNDAI

A.M.N.H. Types	Ross (1946) Equivalent Types	Piggott (1950) Levels
Jangal Coarse Painted	Pl. 10, No. 1	Rana Ghundai I
Jangal Painted, Variants 1, 2	Type A, Pl. 9, Nos. 1–7	Rana Ghundai II
	Type A, Pl. 12	Rana Ghundai II
	Type A, Fig. 4, Nos. 1–2	Rana Ghundai II
Rana Ghundai Red-on-Red Slip	Type B, Pl. 9, No. 8	Rana Ghundai II
	Type B, Pl. 10, Nos. 3–6	Rana Ghundai II
	Type B, Fig. 4, Nos. 3–4, 6, 11	Rana Ghundai IIIa
Periano Painted	Type B, Pl. 10, No. 2; Fig. 45	Rana Ghundai IIIa
Periano Painted	Type C, Pl. 10, Nos. 8–9	Rana Ghundai IIIb
	Type C, Fig. 4, No. 7	Rana Ghundai IIIb
Rana Ghundai Red-on-Red Slip	Type D, Pl. 11, No. 3	Rana Ghundai IIIc
Loralai Striped	Type D, Fig. 4, No. 10	Rana Ghundai IIIc
Periano Painted	Type D, Fig. 4, Nos. 8–9	Rana Ghundai IIIc
	Type D, Pl. 11, No. 1	Rana Ghundai IIIc
Ghul Painted	Type E, Pl. 11, No. 2	Rana Ghundai IV
Unknown painted type	Type E, Pl. 11, No. 5; Fig. 2, No. 28; Fig. 5	Rana Ghundai IV?
Appliqué wares	Not illustrated	Rana Ghundai V

Piggott. Jangal Coarse Painted was the only decorated ware reported by Ross and recovered by us in the accessible lowest levels at Rana Ghundai.[1]

Though these types are found in Sur Jangal I, that horizon is also distinguished by the presence of Kili Gul Mohammad Black-on-Red Slip and the beginning of Jangal Painted, as well as wheelmade plainwares (Fig. 10). It is apparent, then, that we are here dealing with a later phase of what is represented at the lowest levels in Rana Ghundai. Accordingly, the Rana Ghundai I Period can be divided into two phases: the earlier (Rana Ghundai Ia) equates with the Ross-Piggott definition and our Level F; the later (Rana Ghundai Ib) therefore becomes equivalent to Sur Jangal I.[2]

Rana Ghundai II, with its emphasis on Jangal Painted wares, appears to be contemporaneous with Sur Jangal II.[3]

Rana Ghundai III is dominated by Periano Painted ware. A sherd of Faiz Mohammad Painted (Fig. 15, No. 39) and two sherds of Quetta Wet ware (Fig. 15, Nos. 49–50) were found in our Level C. The presence of these types confirms the association with Sur Jangal III.

At Sur Jangal, which appears to have been abandoned during the last phase of Rana Ghundai III, there are no equivalents for Rana Ghundai IV and V. The presence in these levels of ceramic types, which on the evidence are later than those of the lower levels, is of considerable importance. Unfortunately, neither Ross's nor our stratigraphic study has provided sufficiently detailed data for the precise determination of the relative chronology. However, we can say that the ceramic range in Rana Ghundai IV is quite different from that in earlier levels. We know also that at least one phase of this period was contemporaneous with the Harappan of Baluchistan and that probably a later phase is represented by both a Jhukar-like Painted ware and by Ghul Painted pottery. The latter is probably somewhat later than the Jhukar.[4]

[1] The sherd of Malik Dark Slip (Fig. 15, No. 94) is exceptional and may represent the beginning of the type in the later stages of this horizon.

[2] There is abundant evidence for Kili Gul Mohammad Black-on-Red Slip, for example, at Rana Ghundai. See Fig. 15, Nos. 81, 86–87; also Design Nos. 24–25, 33–34, and 43–46.

[3] In order to account for Rana Ghundai Ib, we must assume that Ross did not encounter, or failed to recognize if he did, the type Kili Gul Mohammad Black-on-Red Slip which is certainly earlier than his Type A pottery.

[4] Evidence of a Jhukar sherd in Level B, Fig. 14, No. 30.

On the basis of these assumptions, we might divide Rana Ghundai IV into three phases: (1) contemporary with Harappan, distinguished by surviving painted wares or decadent styles such as Fig. 15, No. 28; perhaps MacLellan ware belongs here. (2) Jhukar phase; and (3) Ghul Painted phase. However, the evidence is too scant to validate this assumption.

Rana Ghundai V appears to be well into historical time, for such types as Appliqué (Fig. 15, No. 14), Embossed, Rope (Pl. 22b–d), and Ring (Pl. 22i) wares can be accounted for only by assigning them to this or even a later period (e.g., Rana Ghundai VI).

We can, therefore, chart the correlation between the two sites as follows:

Rana Ghundai V?	
Rana Ghundai IV	
Rana Ghundai IIIc	
Rana Ghundai IIIb	
Rana Ghandai IIIa	Sur Jangal III
Rana Ghundai II	Sur Jangal II
Rana Ghundai Ib	Sur Jangal I
Rana Ghundai Ia	

DABAR-KOT

The time factor was a serious element in our field-work at Dabar-Kot. We were able to spend only part of two days at the site, during almost every moment of which we tried to recover stratigraphic data. This attempt was not so successful as that at Rana Ghundai, primarily because heavy erosion and sloughing off in the high slopes had effectively concealed Stein's original trench walls. Similarly, exploration of the walls of the ravines which were also eroded revealed heavy "contamination." Nevertheless, some data were accumulated. These should be examined in the context of Stein's results.

Analysis of Stein's Excavations at Dabar-Kot (L9)

Stein's excavations at Dabar-Kot involved sporadic trenching into the slopes and tops of both the main mound and the smaller but connected mounds of the site. These excavations are of great interest for they reveal some details about the later occupancy of the site. Of these excavations, Stein's Cut E on the north side of the main mound is of some significance.[1] Cut E was part of a series of lateral cuts into the slope of the highest portion of the site. The cut extended 29 yards along the slope and about 12 yards into it on an angle. A drain made up of both mud bricks and fired bricks was encountered in the midst of a structure which Stein was unable to identify.[2] Buildings with drains are, of course, known in the Indus Valley civilizations (for example, the Great Bath at Mohenjo-daro). There is also an unusual building of mud brick with drains in Damb Sadaat III of the Quetta Valley.[3] Apparently associated with the drain, or with the structure of which it was a part, are a Harappan sherd,[4] perhaps a compartmented seal,[5] and clay bangles.[6] Most important of all is the Zhob type of mother goddess familiar at Sur Jangal (Fig. 13a), Periano Ghundai, Moghul Ghundai, Kaudani,[7] and in the Quetta Valley in Damb Sadaat III[8] where it is associated with the aforementioned platform with drains.

Unfortunately, Stein gives no precise associations nor were we able, during our short visit, to add additional data. It is of great interest to note that it appears that we have here a blending of Harappan influences with what may be an indigenous Baluchi cult (which I call the Zhob cult, see p. 330). The associations suggest a blend that occurred during the last major prehistoric period in Baluchistan, that is, in Damb Sadaat III times. Apparently the upper 6 feet above the "cult" phase produced Buddhist or Sassanian materials, such as the "crucible"[9] and embossed appliqué sherds of Buddhist type.[10]

Cut D is of great interest as a point where at

[1] Stein, 1929, 59–60.

[2] Presumably because he was unable to recognize the mud-brick lines—a common enough occurrence in archeology.

[3] See Alcock's description *in* Fairservis, 1956, 214 ff., Sadaat A; also Figs. 8 and 9.

[4] Stein, 1929, Pl. 15, D.n.d.i.

[5] Stein, 1929, Pl. 16, D.n.d.28.

[6] Stein, 1929, Pl. 16, D.n.d.44, 38.

[7] Stein, 1929, Pl. 9, P.W.9, P.262; Pl. 12, K.14, MM.E.61.

[8] Fairservis, 1956, Fig. 16d, f, g.

[9] These are apparently stoppers for large storage jars (Fig. 29). Whenever we encountered such jars, we almost always found "crucibles," as Stein designated them (1929, 60–61, Fig. 20). In the restoration of two of these vessels, it was found that these objects fitted perfectly. This may account for the stones with which the center hole is plugged, perhaps to shore up access to the contents of the jar. It might be conjectured that the hole was normally used to hold a lever for lifting the stopper.

[10] Stein, 1929, Pl. 14, D.n.d.14, 17.

least three cultural traditions are represented: late prehistoric, the Harappan, and the Buddhist (or Sassanian). The position of the last at the uppermost portion of the cut seems secure in any case.

Stein dug into the very top of the highest portion of the mound. In this trench he also recovered crucibles.[1] This appears to be additional proof of the Buddhist associations in the upper portion of the site.

Again, in Trench D. E. i, located in the eastern slopes, a Rope ware urn was recovered similar to urns excavated by us.[2] These urns appear to have been storage jars arranged in magazines.[3] As such, they were probably connected with some large building, a common enough feature of kitchenry in the ancient world.

In both Trenches D. E. i and D. E. ii, late material was recovered. This included bronze bells, objects of iron, and appliqué and stamped pottery. An object of major importance for dating purposes was a silver coin which Stein regarded as Sassanian.[4]

Of interest are the two sherds D. E. ii 4 and D. E. ii 6[5] which on the basis of our present ceramic typology we regard as of Jhukar type[6] or, in other words, more than likely representative of an occupation that was post-Harappan but pre-Buddhist.

In Cuts B and C, located to the west of D, incinerary vessels were found containing burned remains. These rather crude vessels appear to be intrusive (into the latest occupation?). Though bearing painted decoration, they do not appear to be chalcolithic.[7] They are probably related to one of the forms of Ghul Painted ware and, therefore, may be Sassanian.[8] There is also a resemblance between such sherds as D. W. i, ii, 19, 16, 39, 14, 10[9] and Pishin Black-on-Red.[10]

The figurines excavated in Trench N. vi, which was sunk into a low mound on the northern flank of the site, do not appear to be prehistoric, but at the same time they seem too crude to be Buddhist, with the possible exception of D. N. vi 1, Pl. 16. The clay bangles[11] and the obviously crude head, D. N. vi 5,[12] may represent a late phase of Harappan or merely post-Harappan occupation.

The evidence derived from Stein's excavations seems to confirm an extensive, late occupation of Dabar-Kot.

This evidence includes the excavation of storage vessels, stamped sherds, iron objects, a ?Sassanian coin, and late figurines from the top levels. There is also some evidence of a post-Harappan occupation which may have had several phases. This evidence includes sherds of Jhukar style, crude figurines, and Ghul wares. The Harappan levels are definitely pre-Buddhist, though they are high on the site, perhaps as much as 6 feet from the top in the high mound.

Stein's excavations indicate that the highest portion, and probably also the upper levels of the mound (113 feet), represent the remains of an extensive building complex during Buddhistic or Sassanian times. The presence of storage jars and figurines suggests that this building complex may have had a religious focus. It is therefore quite possible that additional excavation would uncover a stupa on the high mound. These buildings may have been destroyed by fire.[13] The incinerary urn burials, located in Cuts B and C,[14] may have been deposited by the more recent occupants of the site.

A number of religious or even important secular buildings may have occupied the highest portion of the site during Harappan and pre-Harappan times. The discovery of a drain in Cut D, on the northern side of the high mound, indicates the presence of such structures. Again, one must remember that the Dabar-Kot mound rises in the midst of a broad plain over which sherds are scattered for many hundreds of yards. One might speculate that a "citadel" had been set up here for the identical

[1] Stein, 1929, 60, Fig. 20.
[2] Compare Fig. 29 with Stein, 1929, Fig. 19, opp. 60.
[3] Those recovered by us appear to have stood in a row.
[4] Stein, 1929, 62.
[5] Stein, 1929, Pl. 15.
[6] For example, Fig. 23a–n.
[7] Though D. N. C. 2, Pl. 15, may be exceptional.
[8] For example, see Fig. 26f. For a discussion of Sassanian relationships of Ghul ware, see Fairservis, 1956, 337, 346.
[9] Stein, 1929, Pl. 14.
[10] Fairservis, 1956, 337–338, Pl. 17gg-ii, Pl. 25n–p.
[11] Stein, 1929, 63.
[12] Stein, 1929, Pl. 16.
[13] According to Stein, 1929, 61, there are marks of a severe conflagration revealed in D. E. i.
[14] Perhaps as in Moghul Ghundai, Stein, 1929, 46–49.

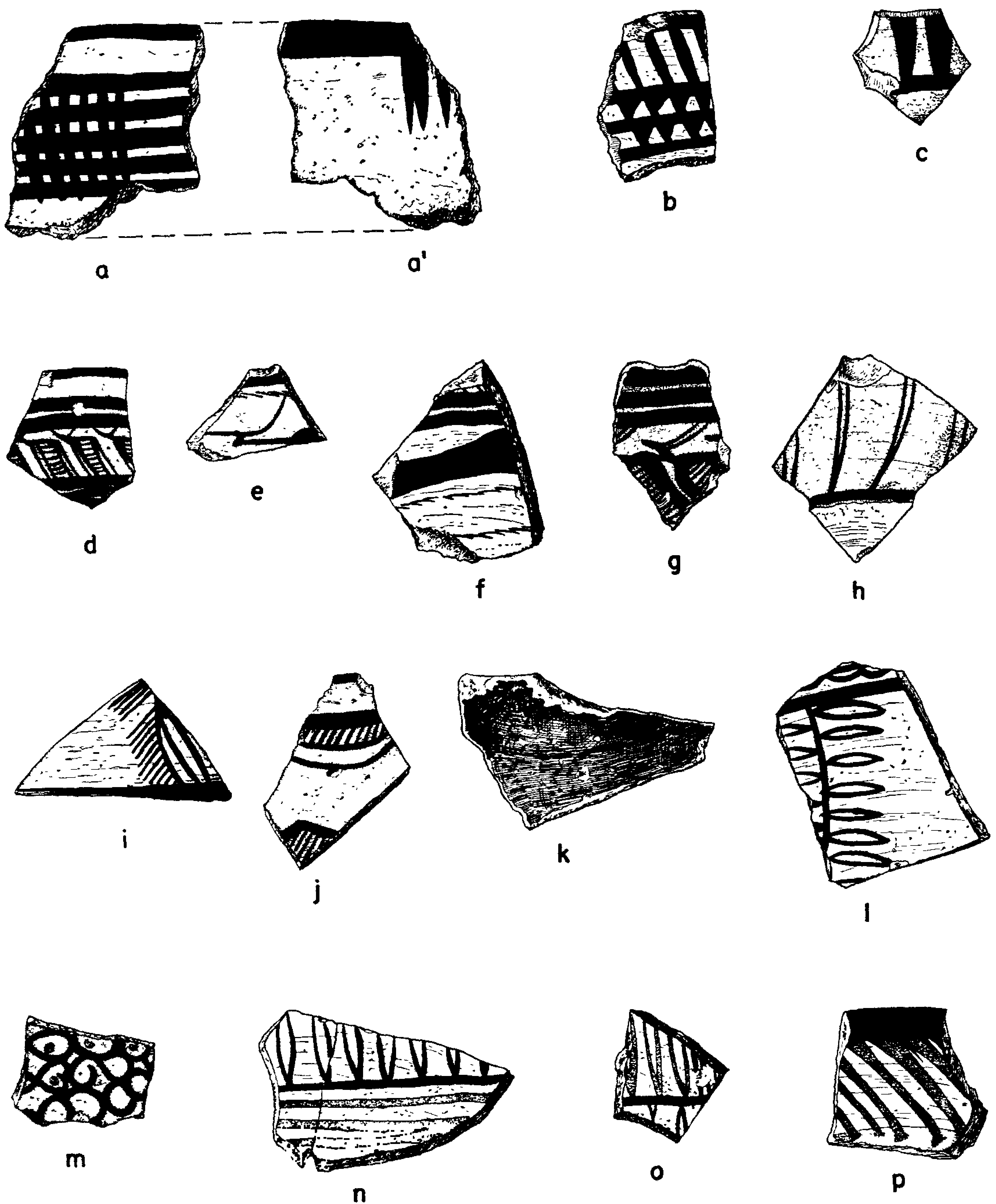


Fig. 18. Sherds of Group 1, Dabar-Kot (L9), surface. a, a'. Jangal Coarse Painted. b–c. Kili Gul Mohammad Black-on-Red Slip. d–e, g–j. Jangal Painted, Variant 2. f, p. Loralai Striped. k. Malik Dark Slip. l, n–o. Kechi Beg Polychrome. m. Kechi Beg Polychrome or Jangal Polychrome.

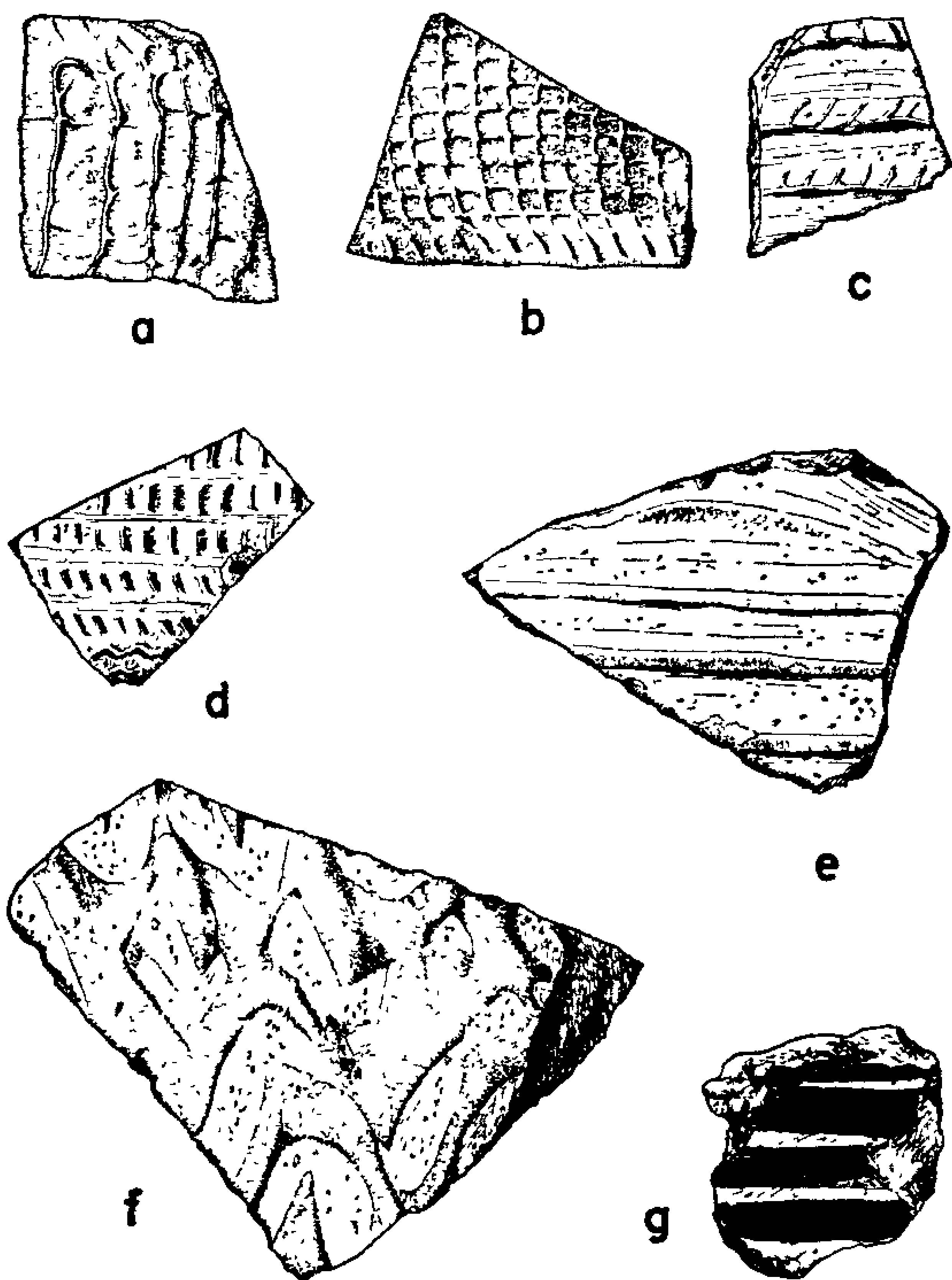


FIG. 19. Sherds of Group 1, Dabar-Kot (L9), surface. a–d. Quetta Wet ware. e–f. Khojak Parallel-Striated. g. Khojak Parallel-Striated, red paint in grooves.

purposes for which similar citadels were created in the Indus cities of Mohenjo-daro and Harappa.[1]

STRATIGRAPHIC STUDY

Our field study of the mound at Dabar-Kot revealed the following:

1. There is no evidence of a Harappan occupation in the upper portion of the mound, that is, the topmost levels whether at 113 or 80 feet.[2]

2. A Buddhist occupation in at least one of the final stages of occupation is indicated. A group of Buddhist storage vessels was found in the upper portion of the mound at the southwest[3] on the edge of an east-west ravine (Pl. 20b).

[1] For a description of these citadels, see Piggott, 1950, 151 ff., and Wheeler, 1953, 16 ff.

[2] This is contrary to the opinion expressed by both Piggott and Wheeler: Piggott, 1950, 124; Wheeler, 1953, 47.

[3] See Fig. 28; also Stein, 1929, Sketch Plan 5.

3. Surface finds included figurines and other objects of obvious Buddhist derivation (Fig. 33g–h). A piece of eroded sandstone found high on the eastern slope was apparently a fragment of Buddhist relief (not illustrated).

4. In the highest part of the largest eastern ravine exposed strata were examined, but no Harappan materials were observed.

5. The greatest quantity of Harappan sherds was found on the western slopes of the site, particularly along the north wall of a small ravine. These were fewer in number as one climbed the mound, and finally disappeared before one reached the top.

SUMMARY

The evidence produced by Stein's excavations and our survey confirms the lateness of the uppermost occupations of Dabar-Kot and thus also provides one end of the sequence of cultures at the site. Like Stein and Noetling, we were unable to locate earlier material *in situ*. We are convinced, however, that such material exists.

POTTERY EVIDENCE

The vast quantity of potsherds strewn over the surface of the top and slopes of the main mound and its subsidiaries and the surrounding plain promises an extraordinary representation of the ceramic content of the site. The possibility that all the pottery-making periods during its occupation are represented is enhanced by the numerous ravines deeply eroded into the surrounding slopes. There has also been some grave excavation by local villagers, and there is evidence of scattered animal burrowing.

We collected a large number of sherds that we believe are representative, because we systematically ranged over the site according to plan.[4]

The stratified ceramic evidence accumulated at Sur Jangal and Rana Ghundai enabled us to approach the Dabar-Kot collection with some hope of arranging it, on the basis of typological comparison, into a relative chronological scheme. Awareness of the late, post-prehistoric occupations as described by our stratigraphic

[4] We sectioned the site and assigned individuals to each section to gather a representative collection Sections from which sherds were gathered included the tops, large ravines, excavated areas, middle slopes, low sub-mounds, outlying slopes, and a portion of the western plain.

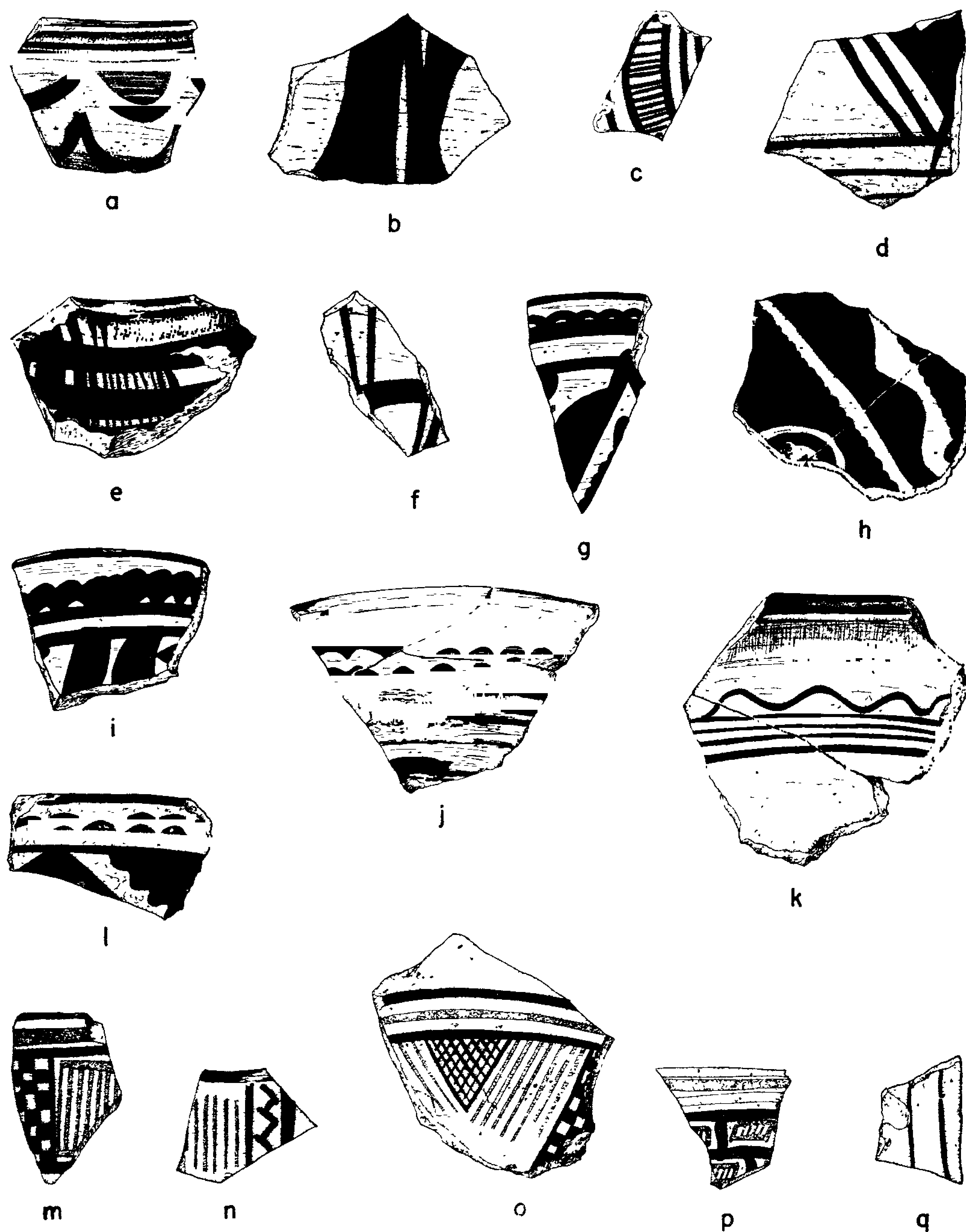


FIG. 20. Sherds of Group 1, Dabar-Kot (L9), surface. a–f. Periano Painted, black-on-red slip. g–h, l. Faiz Mohammad Painted, black-on-reddish buff. i. Faiz Mohammad Painted, black-on-green buff. j-k. Faiz Mohammad Painted, black-on-gray. m–o. Rana Ghundai Red-on-Red Slip. p. Rana Ghundai Red-on-Red Slip style, black-on-buff slip. q. Jangal Polychrome.

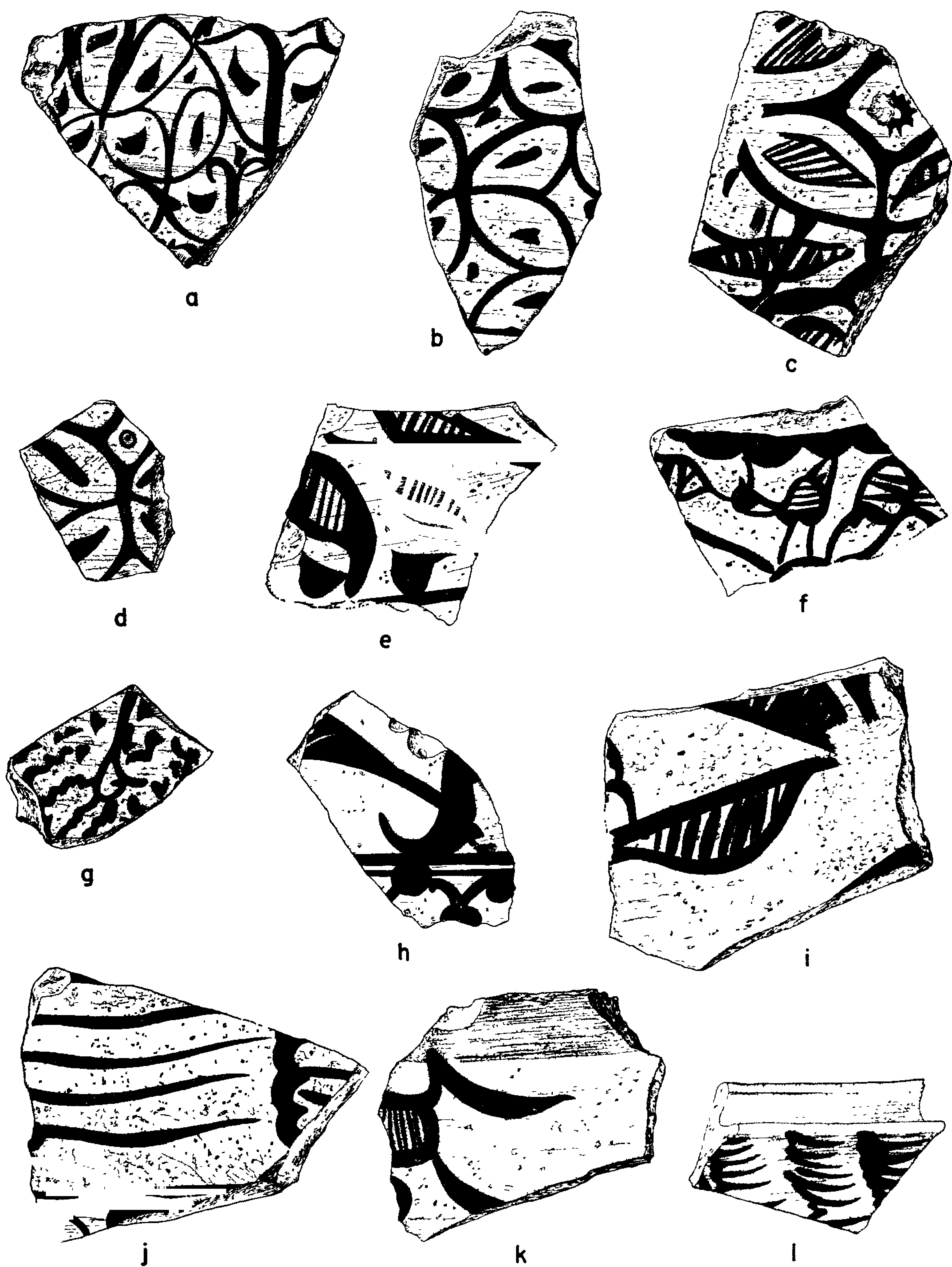


FIG. 21. Sherds of Group 2, Harappan Black-on-Red Slip, Dabar-Kot (L9), surface.



FIG. 22. Sherds of Group 2, Dabar-Kot (L9), surface. a–k. Harappan Black-on-Red Slip. l. Harappan Black-on-Red Slip or Faiz Mohammad style, black-on-red slip.

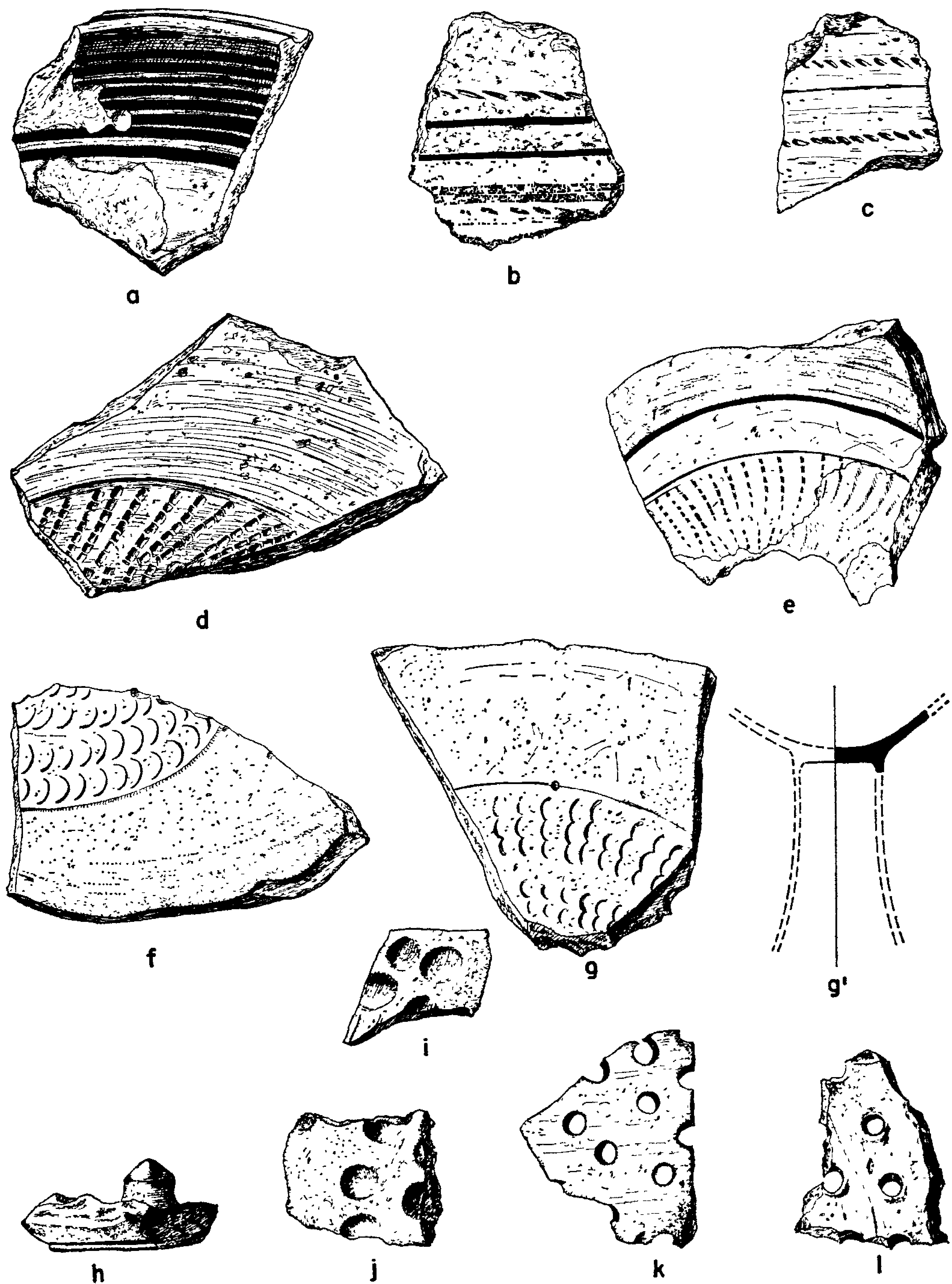


FIG. 23. Sherds of Group 2, Dabar-Kot (L9), surface. a. Harappan Black-on-Red Slip? b. Harappan Black-on-Red Slip?, with cord impression. c. Plainware with cord impression. d–g'. Incised offering, or fruit, stand. h. Pottery cover or lid. i–j. Finger-tip decorated. k–l. Graters.

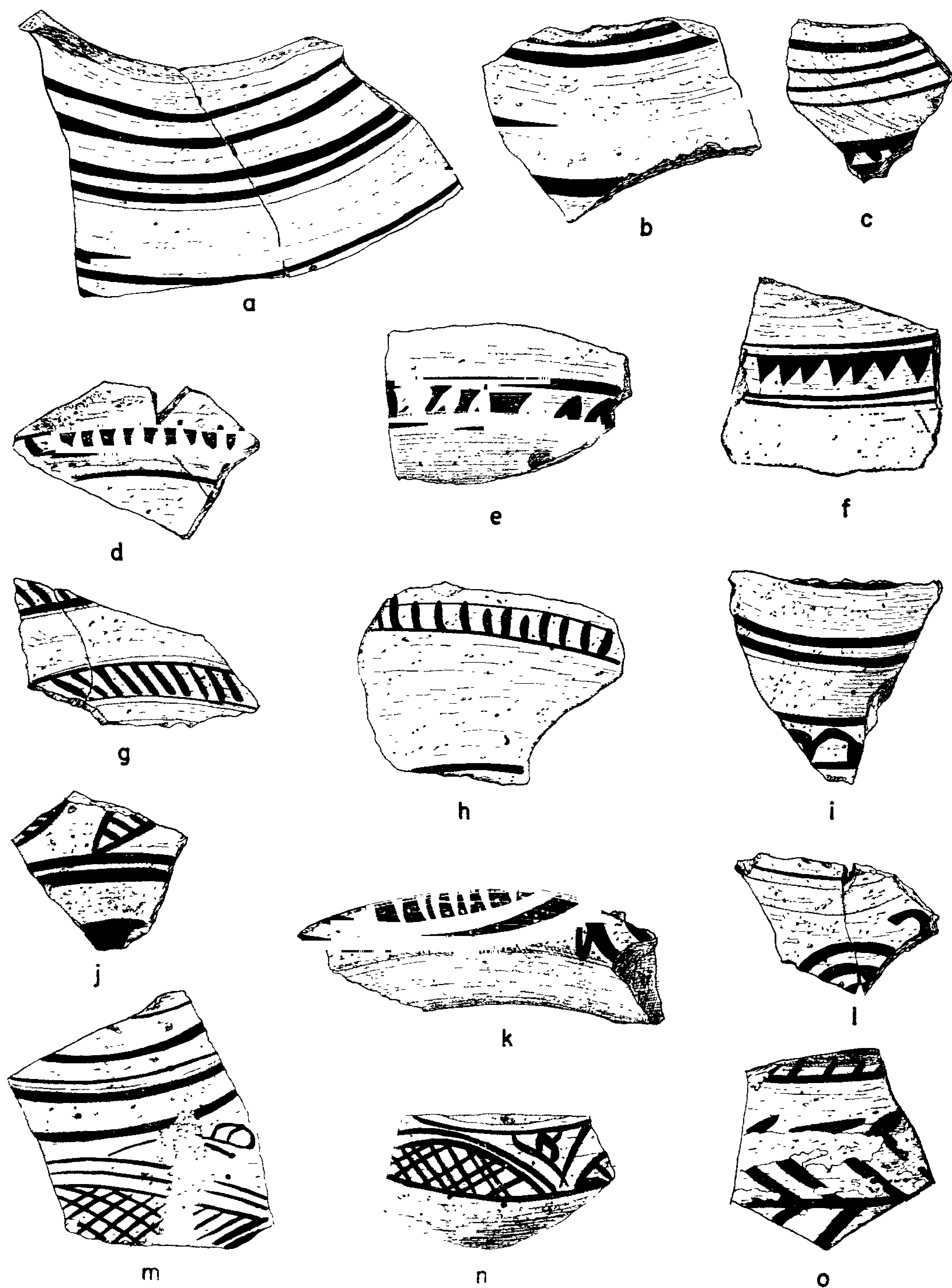


FIG. 24. Sherds of Group 3, Dabar-Kot (L9), surface. a–n. Jhukar-like, black-and-red polychrome. o. Black-and-red-on-polished-tan slip.

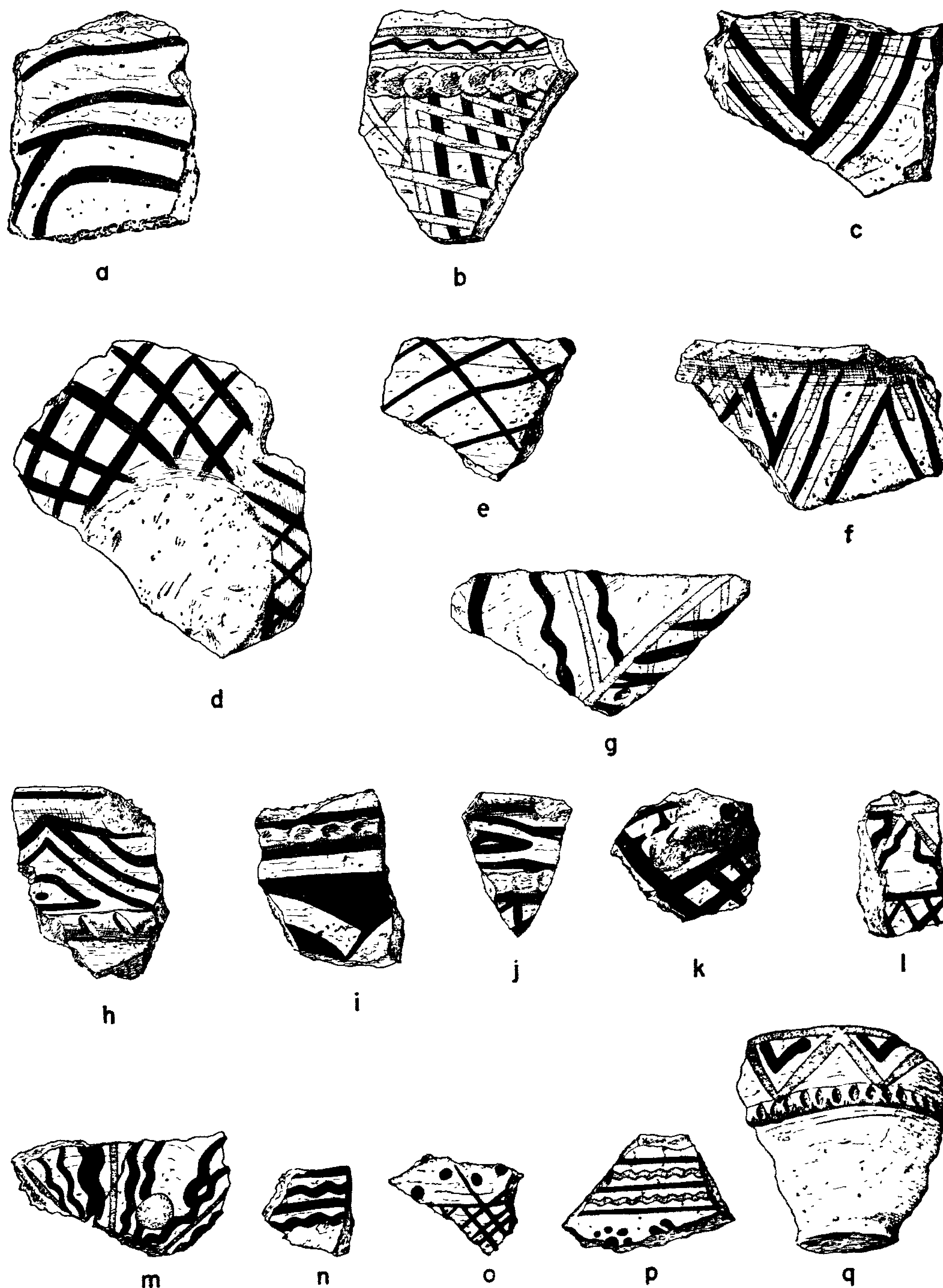


FIG. 25. Sherds of Group 3, Dabar-Kot (L9), surface. a. Ghul ware, Type II. b–l. Ghul ware, Type I. m–p. Ghul ware, Type III? q. Ghul ware, Type I?

study added additional criteria for comparison.[1]

[1] It should be noted here that Stein (1929) illustrates a limited number of sherds, most of which are from his excavations and thus late. With two exceptions, his surface material appears to have been of Harappan and later periods. These are a sherd of Jangal Painted (Pl. 14, D. 19) and a sherd of possible Periano Painted ware (Pl. 14, D. 59). His illustrated collection is, therefore, by no means representative.

Our study of the Dabar-Kot collection resulted in an arrangement of the decorated wares into a relative, chronological sequence (Figs. 18–32). The collection was divided into four principal groups.

Group 1, the Earliest (Figs. 18–20): The types are readily identified, as they are known at Sur Jangal and Rana Ghundai, where they occur in stratified context. The recovery of such

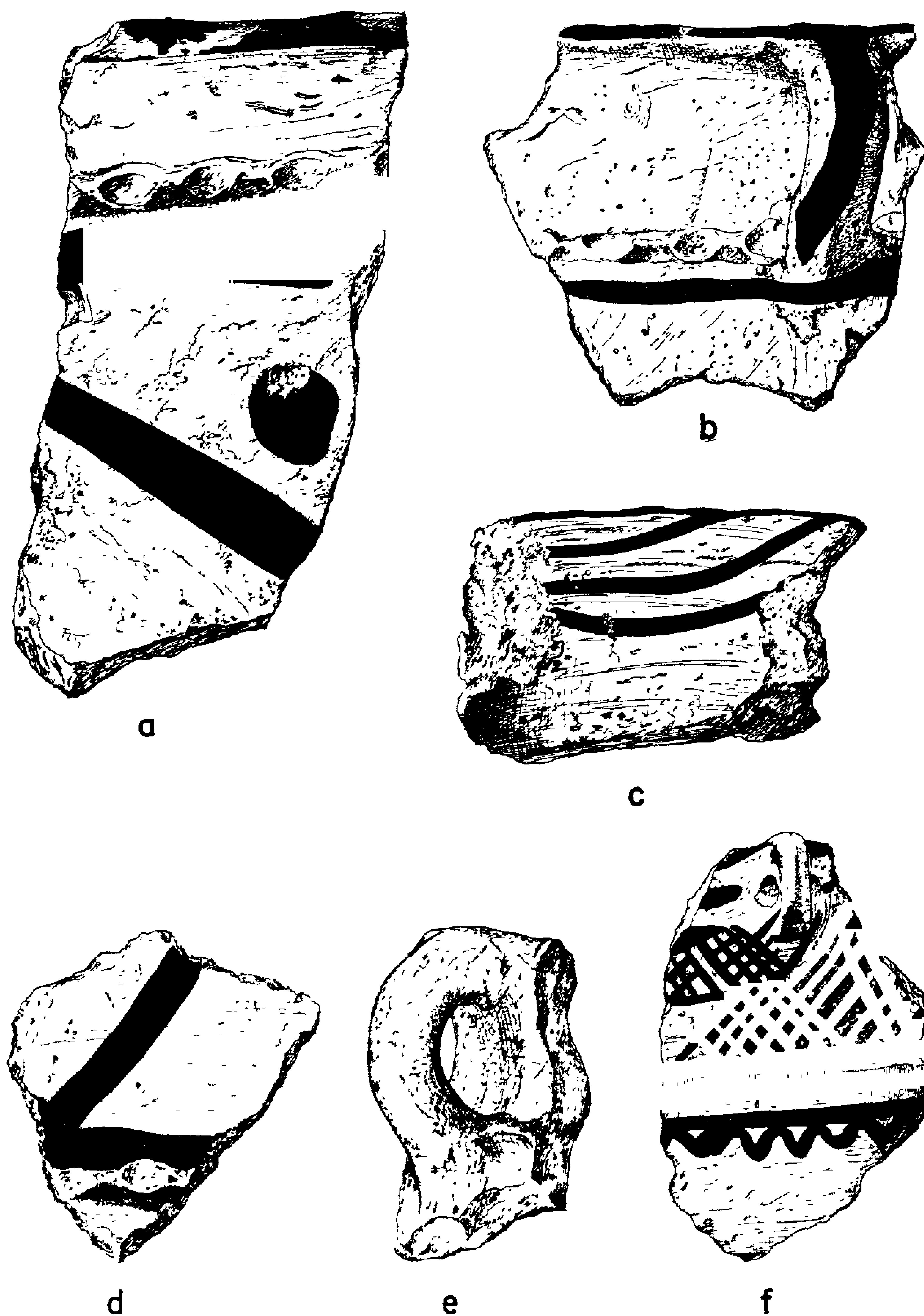


Fig. 26. Sherds of Group 3, Dabar-Kot (L9), surface. a–e. Ghul type. f. Ghul type?



FIG. 27. Sherds of Group 4, Dabar-Kot (L9), surface. a–j. Appliqué decorated. k. Crisscross-incised banded. l. Interior, red-on-polished-brown surface.

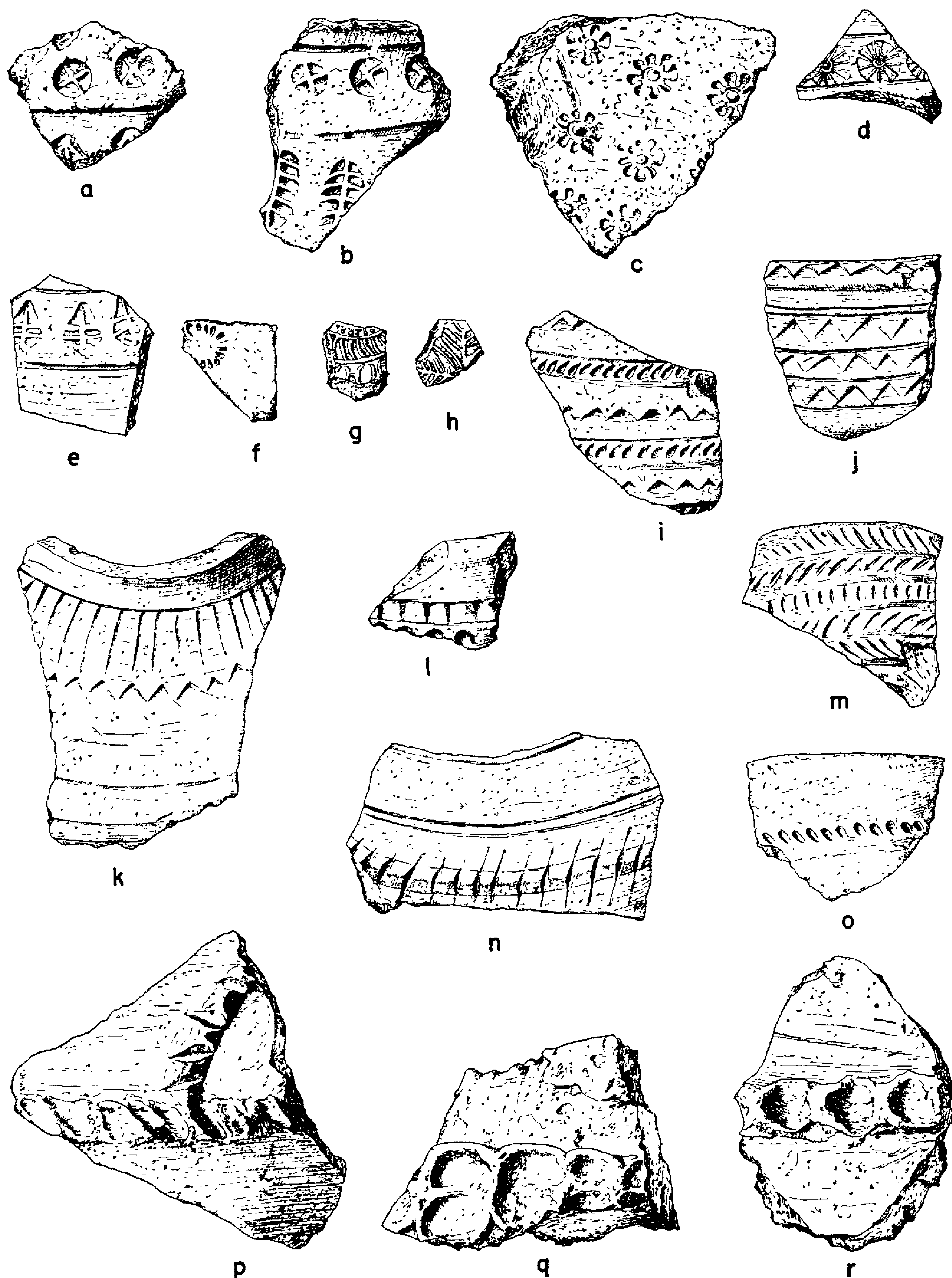


FIG. 28. Sherds of Group 4, Dabar-Kot (L9), surface. a–f. Buddhist stamped. g–h. Buddhist mould-made. i–n. Buddhist incised. o. Buddhist? punctate. p–r. Buddhist Rope ware.

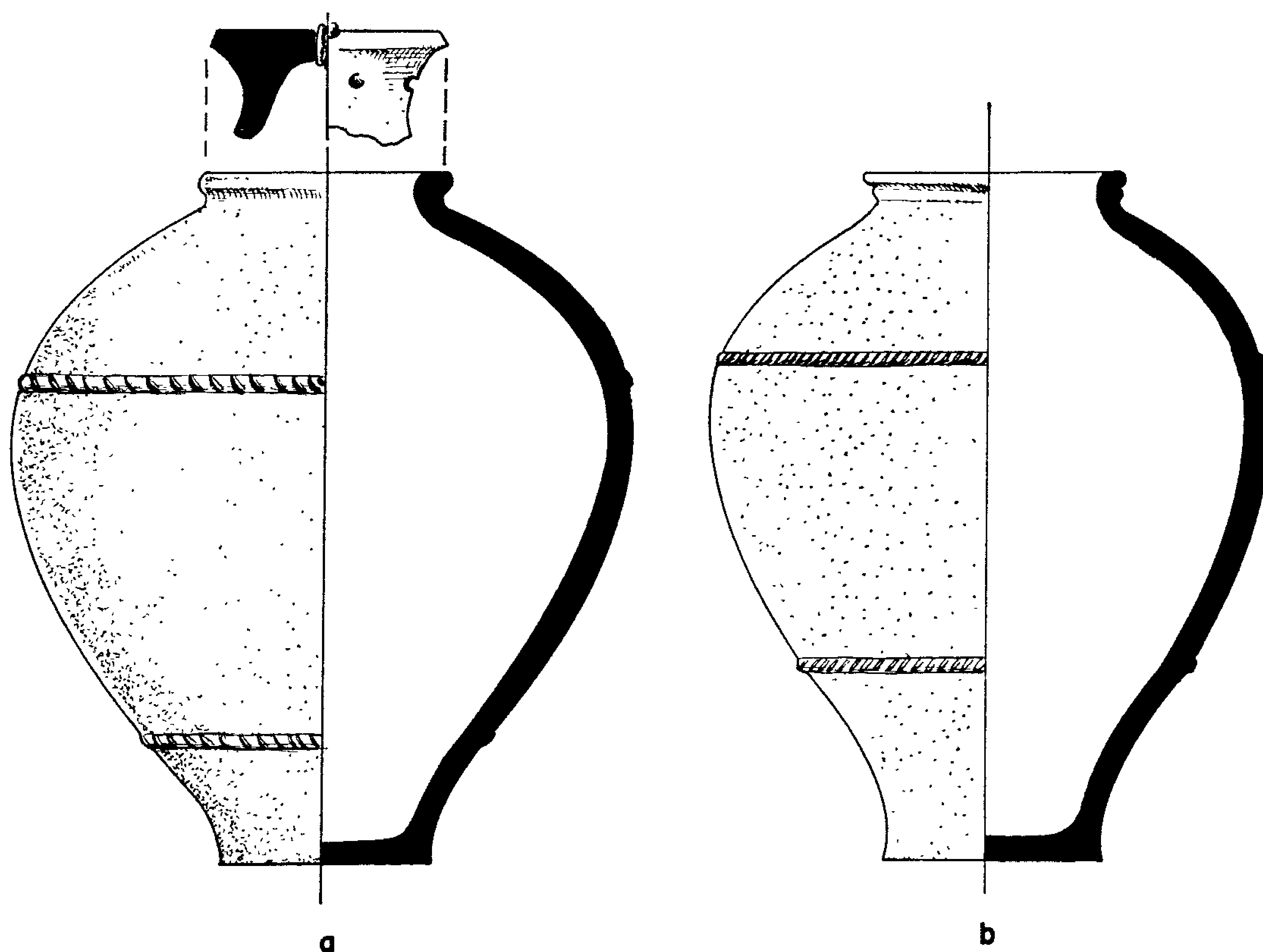


FIG. 29. Vessels of Group 4, Dabar-Kot (L9), surface. a. Buddhist storage vessel and cover. b. Buddhist storage vessel, reddish clay. *Ca.* $\frac{1}{12}$ natural size.

TABLE 2

CORRELATION OF PRINCIPAL SITES IN LORALAI

Type	Sur Jangal	Rana Ghundai	Dabar-Kot
Ring ware	—	Present	Present
Buddhist wares	—	V	Group IV
Post-Harappan painted wares	—	IV	Group III
Harappan	—	IV[a]	Group II
	End of occupation		
Prehistoric wares	III	III	Group I
Prehistoric wares	II	II	—
Prehistoric wares	I	Ib	—
Prehistoric wares	—	Ia	—

[a] Though no Harappan occupation *per se* is represented at Rana Ghundai, it seems unlikely that the site was abandoned during this period. The evidence for contact seems clear (see p. 305 ff). Perhaps the polychrome painted pottery (Fig. 15, No. 28) represents this period.

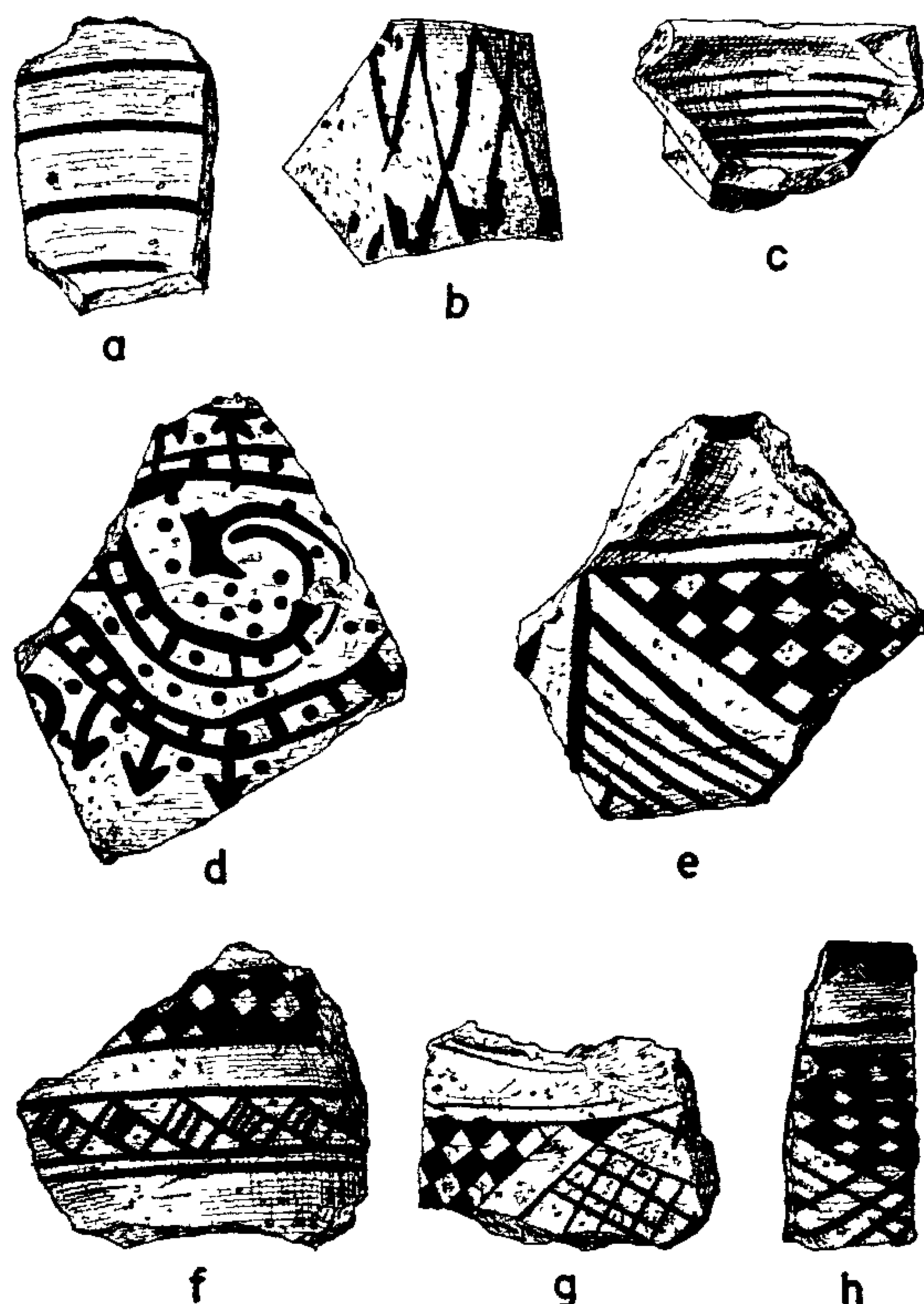


FIG. 30. Sherds of Group 4, Dabar-Kot (L9), surface. a–c. Ring ware. d. Ghul Painted, Type III, ?Sassanian. e–h. Pishin Black-on-Red Slip.

early types as Jangal Coarse Painted (Fig. 18a) and Kili Gul Mohammad Black-on-Red Slip (Fig. 18b–c) was particularly fortunate as evidence that the site was probably occupied at one of the earliest known periods in Baluchistan, one comparable with Rana Ghundai I and Sur Jangal I.

The Periano Painted wares (Fig. 20a–f), as well as the other types identified in the Sur Jangal III and Rana Ghundai III periods, terminate the typically Baluchi prehistoric pottery types which we know continue the ceramic column from earlier periods represented by Jangal Painted (Fig. 18). That they have been found in this context proves that the ceramic continuity at Dabar-Kot was similar to that of Sur Jangal and Rana Ghundai.

The figurines (Fig. 33a–e) and the model house (Fig. 33x) probably belong to these pre-Harappan levels.

GROUP 2 (FIGS. 21–23): The Harappan occupation of the site is represented by a body of readily recognizable ceramic material. This includes the famous black-on-red pottery with floral or curvilinear designs (Figs. 21–22), "fruit-stand" incised wares (Fig. 23d–g), covers (Fig. 23h), and graters (Fig. 23k-l).[1] To this group can be added the figurine (Fig. 33f) and possibly the clay bangles (Fig. 33j–p).

The absence of Harappan material at Sur Jangal and the indications at Rana Ghundai (in Rana Ghundai IV) confirm the fact that Group 2 is post-Sur Jangal III and Rana Ghundai III and more than likely contemporaneous with at least one phase of Rana Ghundai IV. However, we must not fail to take into consideration Stein's discovery of a Zhob mother-goddess figure which was possibly associated with Harappan artifacts and a probable ritual structure (see p. 308). At this point we must assume either a temporal association of a Sur Jangal III and Rana Ghundai III phase or that the remains of the Harappan occupation are scant in that portion of the mound (94 feet and above). If the drain uncovered in Cut D represents a building of the same type as that of Damb Sadaat III in the Quetta Valley, we might expect to find the remains of a similar structure at the apex of the site. In that case, our Harappan "citadel" would have to be assigned chronologically to that portion of the mound representing a post-Damb Sadaat III period. This is possible even though the presence of burned brick in the drain indicates Harappan influences.

GROUP 3 (FIGS. 24–26): The presence of sherds of Jhukar style and Ghul Painted in Rana Ghundai IV places the bulk of painted sherds of these types in a post-Harappan context (Fig. 24a–n; Fig. 25a–q; Fig. 26a–e). The question of the chronological position of Stein's incinerary urns, which involves sherds of the type illustrated in Fig. 26f, is also intimately connected with the identification problem of possible Sassanian painted wares. A good candidate for this latter identification is the sherd illustrated in Fig. 30d.

GROUP 4 (FIGS. 27–31): A large body of essentially historic period pottery includes appliqué-decorated sherds (Fig. 27a-l) and wares

[1] Note should be taken of the possible Harappan derivation of the "handles" (Fig. 31m–o). See, for example Wheeler, 1947, Fig. 19, No. 34

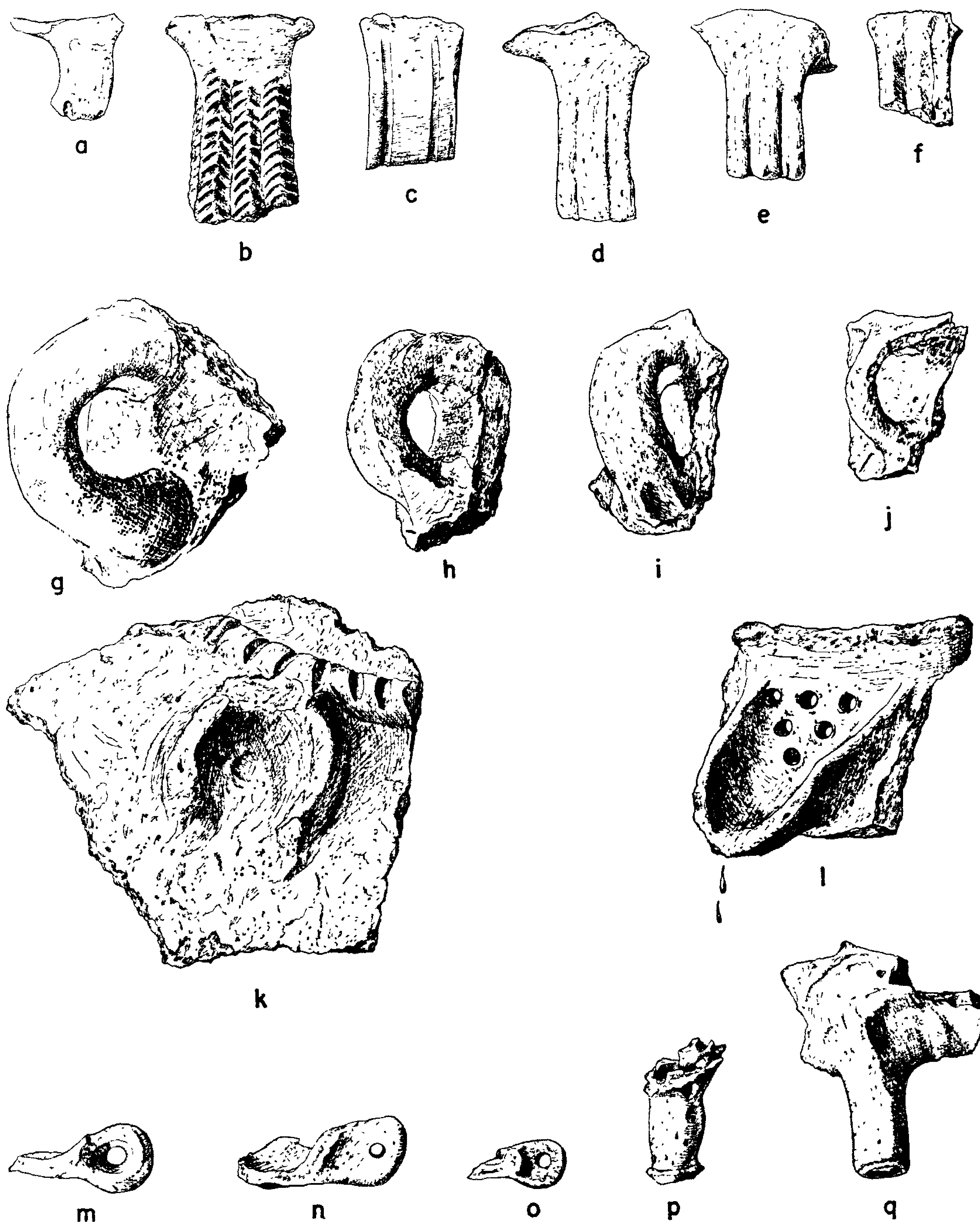


FIG. 31. Miscellaneous ceramics of Group 4, Dabar-Kot (L9), surface. a–j. Handle. k. Finger-hold? l. Spout with strainer, perforated handle, ?Harappan. m–o. Perforated handle. p–q. Spout.

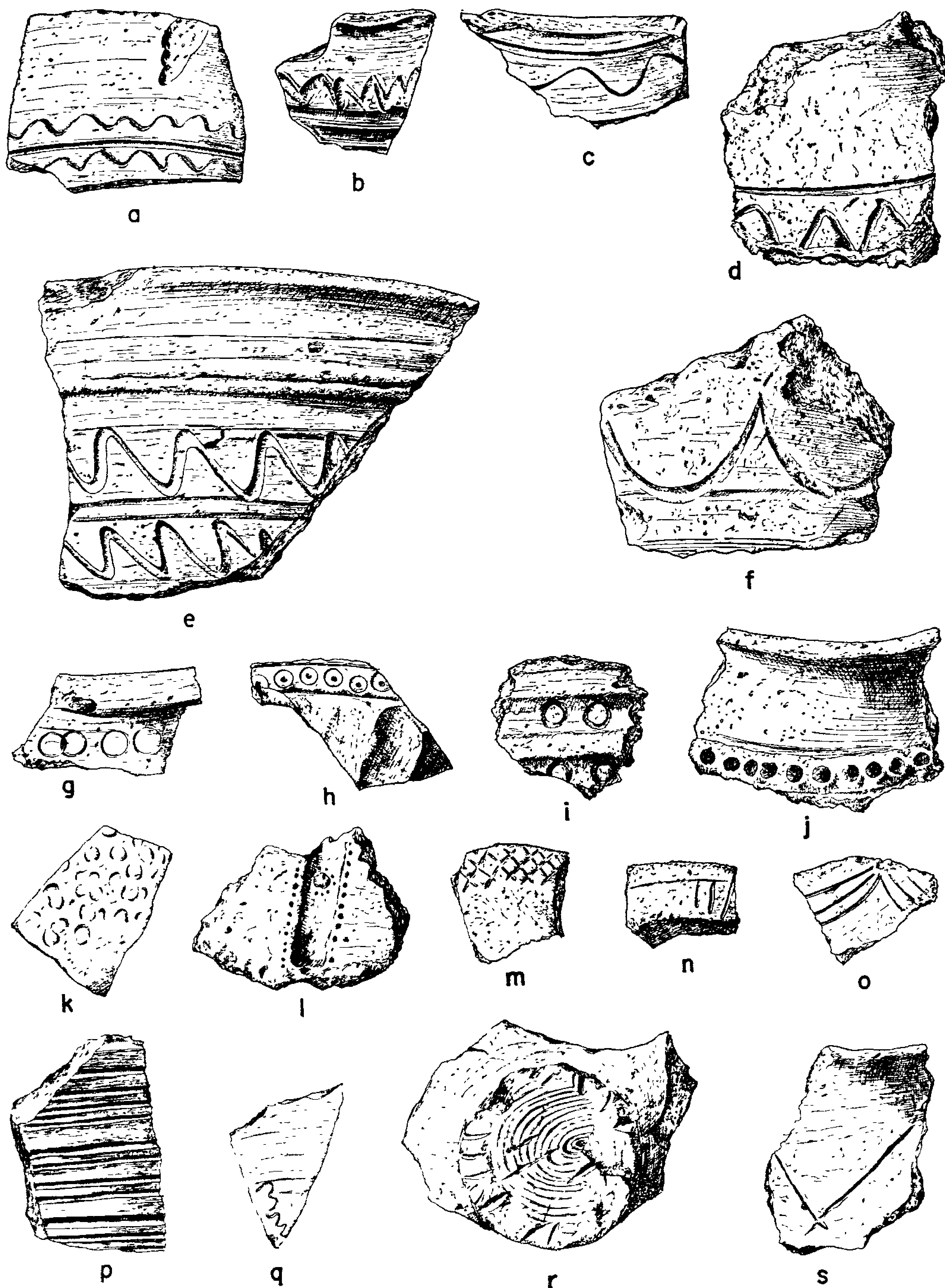


FIG. 32. Miscellaneous incised wares, Dabar-Kot (L9), surface. a–f. Loop incised. g–i. Circle stamped. j, l. Punctate decorated. k. Stamped? m–o, q–s. Incised decorated. p. Parallel incised.

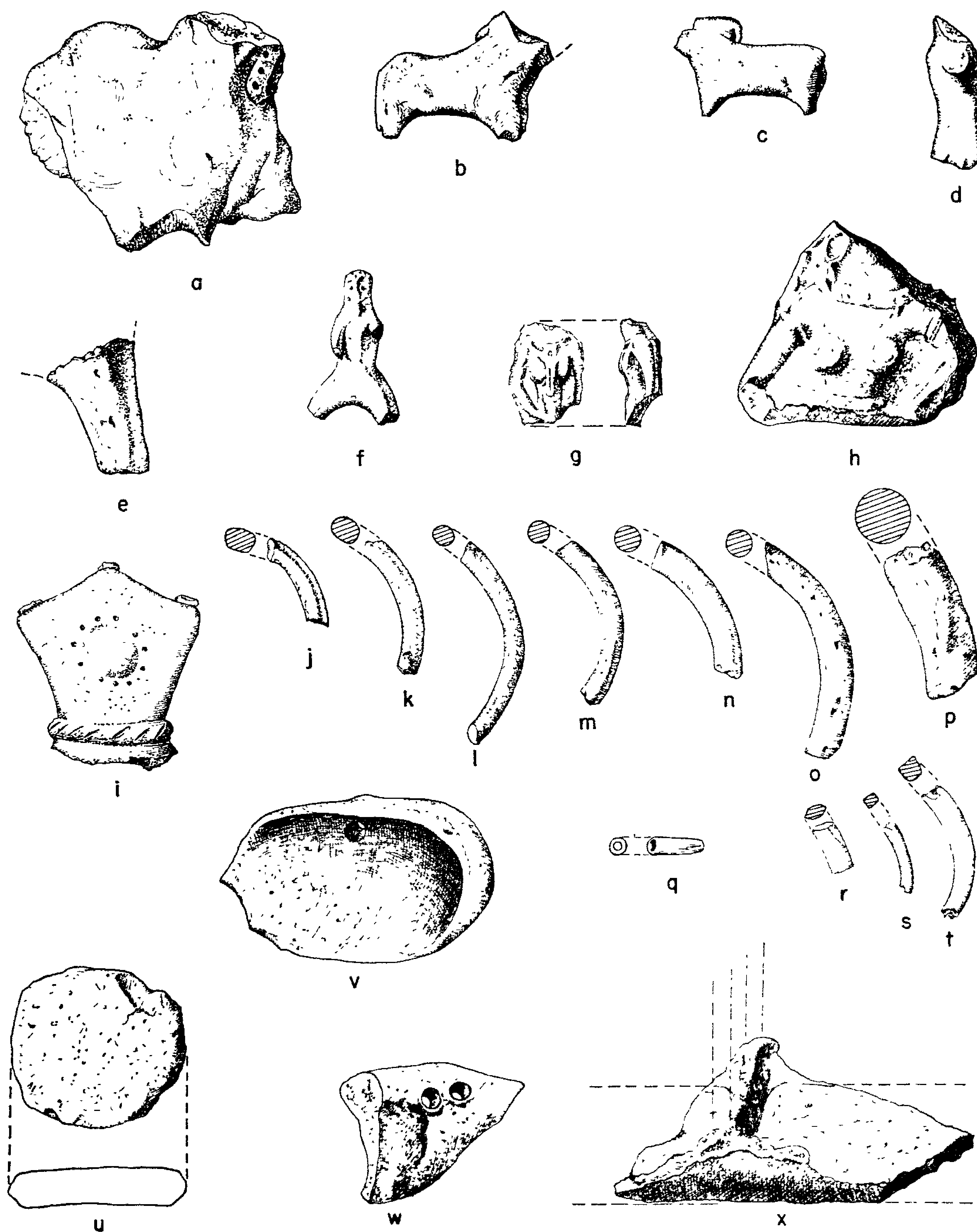


FIG. 33. Figurines and other clay artifacts, Dabar-Kot (L9), surface. One-half natural size.

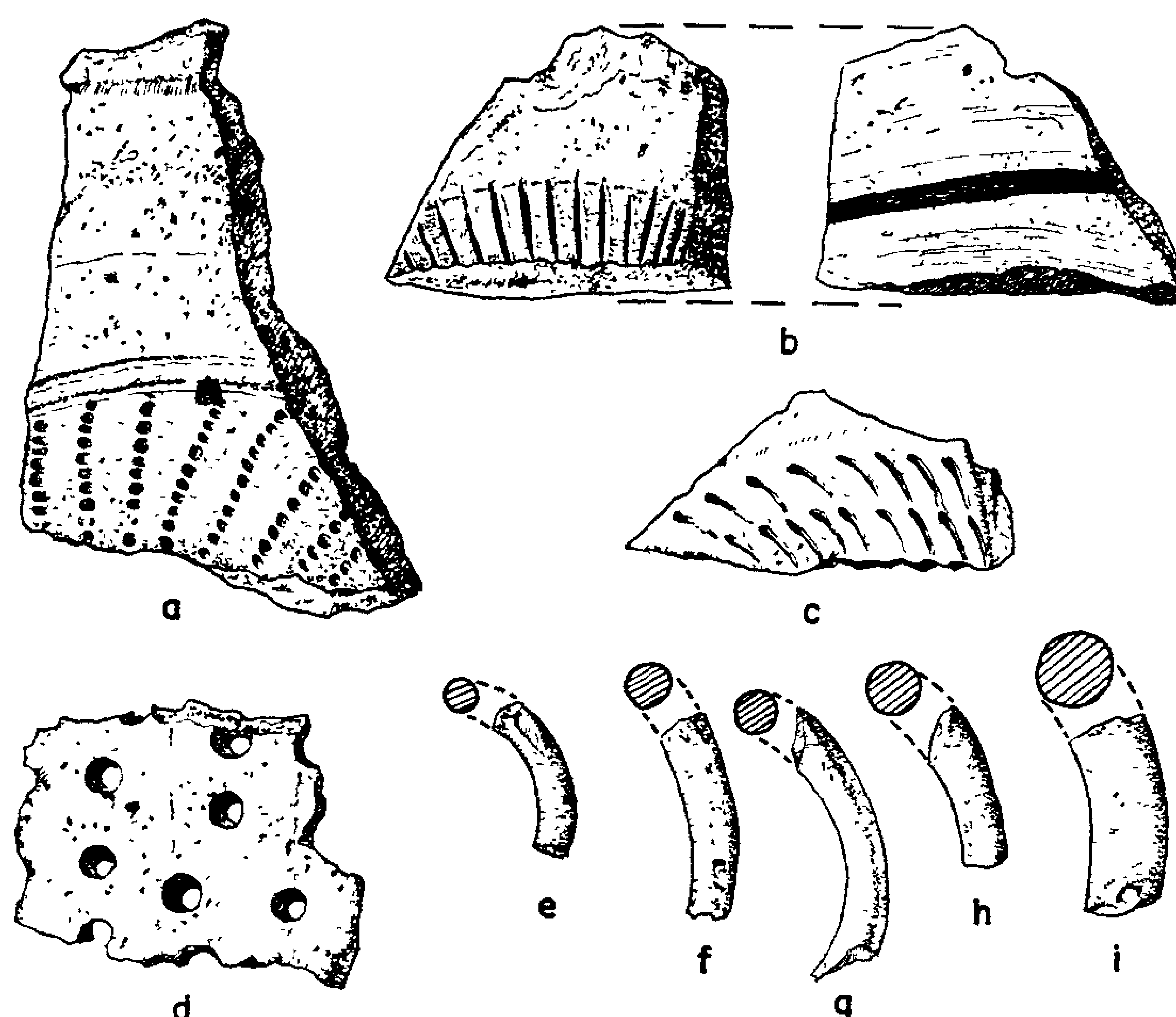


FIG. 34. Clay artifacts from Site L6, surface. One-half natural size.

such as the stamped decorated (Fig. 28a–f), mould-made (Fig. 28g–h), incised (Fig. 28i–n), and Rope ware (Fig. 28o–p; Fig. 29), most of which are probably Buddhist.[1] Another series of sherds in this group includes Ring ware (Fig. 30a–c)[2] and the historical painted wares such as Pishin Black-on-Red Slip (Fig. 30e–h).

Handles of the types illustrated in Fig. 31a–b, and spouts like those in Fig. 31 l, p–q, also probably belong in this group.

Incised wares are generally indeterminate (Fig. 32).

There was no indication of an Islamic occupation at the site.

In the Quetta report[3] an attempt was made to place these historic wares in a relative chronological frame of reference. For the present, this must serve to classify similar material from Dabar-Kot.[4] Accordingly, I would place the stamped and mould-made wares as contemporaneous with, or later than, the appliqué and rope-decorated wares. The Ring ware probably represents a later period.

CORRELATIONS

On the basis of the ceramic evidence, we are able to correlate the known chronological periods as shown in Table 2.

We might also speculate on the possibility that a people using pottery of Jhukar type occupied Rana Ghundai at the time, and that it was their raids at Dabar-Kot that eventually brought about the termination of the Harappan occupation there and were symptomatic of the beginning of the invasion of the Indus Valley.

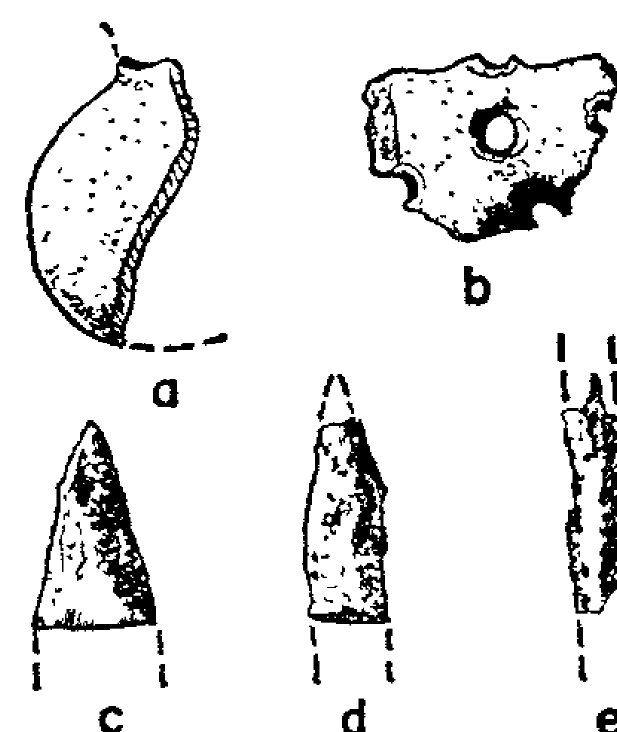


FIG. 35. Artifacts from Moghul Kala (L13), surface. One-half natural size.

[1] Fairservis, 1956, 338–340, 347.

[2] Louis Dupree (1958) calls this "Red-streaked Burnished."

[3] Fairservis, 1956, 336–348.

[4] Two important studies of this later pottery should make possible necessary changes and modifications of this chronological sequence scheme: Dupree, 1958; Gardin, 1957.

TABLE 3

RELATIVE CHRONOLOGICAL RANGE OF IDENTIFIED CERAMIC TYPES AT OTHER SITES IN LORALAI

Site No.	Type	Time Range
L2	Jangal Coarse Painted	S.J.[a] I–II and R.G.[b] I–II
L2	Kili Gul Mohammad Black-on-Red Slip	S.J. I–II and R.G. I–II
L2	Loralai Striped	S.J. I–III and R.G. I–III
L2	Jangal Painted	S.J. I–III and R.G. I–III
L2	Kechi Beg Polychrome	S.J. II–III
L2	Periano Painted	S.J. III and R.G. III
L2	Rana Ghundai Red-on-Red Slip	S.J. III and R.G. III
L2	Faiz Mohammad Painted	S.J. III and R.G. III
L2	Kechi Beg Wet ware	S.J. I–II and R.G. I–II
L2	Quetta Wet ware	S.J. III and R.G. III
L2	Khojak Parallel-Striated	S.J. II–III and R.G. II–III
L3	Jangal Coarse Painted	—
L3	Kili Gul Mohammad Black-on-Red Slip	S.J. I–II and R.G. I–II
L3	Malik Dark Slip	S.J. I–III and R.G. I–III
L3	Jangal Painted	S.J. I–III and R.G. I–III
L3	Jangal Fine Red Slip	S.J. II–III and R.G. II–III
L3	Rana Ghundai Red-on-Red Slip	S.J. III and R.G. III
L3	Loralai Striped	S.J. I–III and R.G. I–III
L3	Faiz Mohammad Painted	S.J. III and R.G. III
L3	Khojak Parallel-Striated	S.J. II–III and R.G. II–III
L3	Quetta Wet ware	S.J. III and R.G. III
L3	Periano Painted	S.J. III and R.G. III
L3	Ghul Painted?	R.G. IV?
L5	Jhukar-like Painted	R.G. IV
L5	Ghul Painted (Type 1)[c]	R.G. IV
L5	Stamped	R.G. V?
L5	Appliqué	R.G. V?
L5	Rope	R.G. V?
L5	Pinch banded	R.G. IV
L6	Kili Gul Mohammad Black-on-Red Slip	S.J. I–II and R.G. I–II
L6	Loralai Striped	S.J. I–III and R.G. I–III
L6	Jangal Painted	S.J. I–III and R.G. I–III
L6	Kechi Beg Polychrome	S.J. II–III and R.G. II–III
L6	Rana Ghundai Red-on-Red Slip	S.J. III and R.G. III
L6	Periano Painted	S.J. III and R.G. III
L6	Faiz Mohammad Painted	S.J. III and R.G. III
L6	Harappan Black-on-Red Slip	R.G. IV
L6	Pishin Black-on-Red Slip	After R.G. V
L6	Quetta Wet ware	S.J. III and R.G. III
L6	Khojak Parallel-Striated	S.J. II–III and R.G. II–III
L6	String-marked	R.G.[d]
L6	Incised "fruit-stands" (Fig. 34a–c)	R.G. IV
L6	Grater (Fig. 34d)	R.G. IV
L6	Clay bangles (Fig. 34e–i)	R.G. IV?
L13	Jangal Painted (Pl. 23a–d)[e]	S.J. I–III and R.G. I–III
L13	Rana Ghundai Red-on-Red Slip (Pl. 23e)	S.J. III and R.G. III
L13	Finger-tip decorated (Pl. 23f)[f]	R.G. IV
L13	Harappan Black-on-Red Slip? (Pl. 23g)	R.G. IV
L13	Jhukar-like Painted (Pl. 23h–w)	R.G. IV
L13	Ghul Painted (Pl. 24a–s)	R.G. IV
L13	Late painted wares (Pl. 25a–r)[g]	—

TABLE 3—(*Continued*)

Site No.	Type	Time Range
L13	Rope ware stamped (Pl. 26a)	R.G. V
L13	Mould-made (Pl. 26b, d, f, ?h)	Later than R.G. V
L13	Stamped (Pl. 26e)	R.G. V
L13	Appliqué (Pl. 26g)	R.G. V or later
L13	Rope ware (Pl. 26 l–p)	R.G. V or later
L13	Unassignable handles and incised wares (Pl. 27)	—
L13	Harappan cover? (Pl. 27a)	R.G. IV
L13	Ring ware (Pl. 28a–c)	Later than R.G. V
L13	Ribbed ware (Pl. 28d–e)	Later than R.G. V
L13	Grater? (Fig. 35b)	R.G. IV?

[a] Sur Jangal.
[b] Rana Ghundai.
[c] Type 1 may represent the survival of prehistoric design or, at least, the simplest design. For a discussion of this and other types of Ghul Painted, see Fairservis, 1956, 336–337.
[d] Parallel string markings appear to be common to Harappan wares (for example, Mackay, 1937–1938, Vol. 2, Pl. 57, Fig. 40; Pl. 58, Figs. 5, 8–13; Pl. 59, Figs. 31–32) and in Jhukar (Mackay, 1943, Pl. 48, Figs. 23, 25).
[e] Note the black bull sherd of Jangal Painted type found by Stein at this site; Stein, 1929, Pl. 13, M.K.2.
[f] Finger-tip decorated occurs in Cemetery H, Stratum 1, at Harappa; Vats, 1940, Pl. 59, No. 10, and Pl. 60, No. 14; see also Fairservis, 1956, 338.
[g] Either modern or Sassanian; includes Pishin Black-on-Red Slip.

OTHER SITES IN LORALAI

The relative chronological scheme determined by the correlation of Sur Jangal, Rana Ghundai, and Dabar-Kot permits me to assess the chronological position of other sites in Loralai on the basis of ceramic evidence gathered at each site

L1: Not enough material is available for a valid assessment. The presence of Malik Dark Slip and the possibility of the presence of Jangal Coarse Painted and Faiz Mohammad style (black-on-red slip) indicate stages equivalent to Sur Jangal I–III and Rana Ghundai I–III. However, it seems clear from the ceramic evidence that there were later occupations at this site.

L2: This site surprised us because the heavy stone deposits were obviously the remains of building techniques not usually associated with the culture of prehistoric Baluchistan. The presence of probable walls and a tower (see p. 287) might be taken to indicate a fortified village. The position of the site athwart the westward travel route could be an additional reason for postulating the existence of such a village. A single piece of pottery (Ribbed ware) found here suggests historic time. See also Table 3.

L3: See Table 3.

L5: See Table 3.

L6: See Table 3.

L7: Indeterminate; all plainwares; collection very small.

L8: Buddhist.[1]

L10: Same as L2. See Table 3.

L11: Indeterminate; all plainwares; collection very small.

L13: See Table 3.

[1] Stein, 1929, 64–70.

ARCHEOLOGICAL RESEARCH IN ZHOB

THOUGH THE Zhob River Valley (Fig. 36) is in a different geographical position from the valley of the Anambar and its tributaries, it was apparent on examination of our surface collections in the archeologically prolific area around Fort Sandeman that similar cultural influences had reached that region. The ceramic material was gathered from three sites: Periano Ghundai (Z2), Moghul Ghundai (Z3), and Kaudani (Z4).

Before the results of our work there are described, it is important to note that the Fort Sandeman area is on one of the main routes connecting southern Afghanistan with the Punjab (via the Kamruddin *karez* and the Gomel Pass). Its position in the Zhob Valley places it within easy access of Pishin and the Quetta Valley. It is not surprising, therefore, to find strong influences upon, and perhaps indications of trade with, the latter area.

After traversing northeastern Iran, the southern Afghanistan route is one terminus of the road that skirts the Hindu Kush. Thus the Zhob Valley is the nearest area of Baluchistan accessible to northeastern Iran.

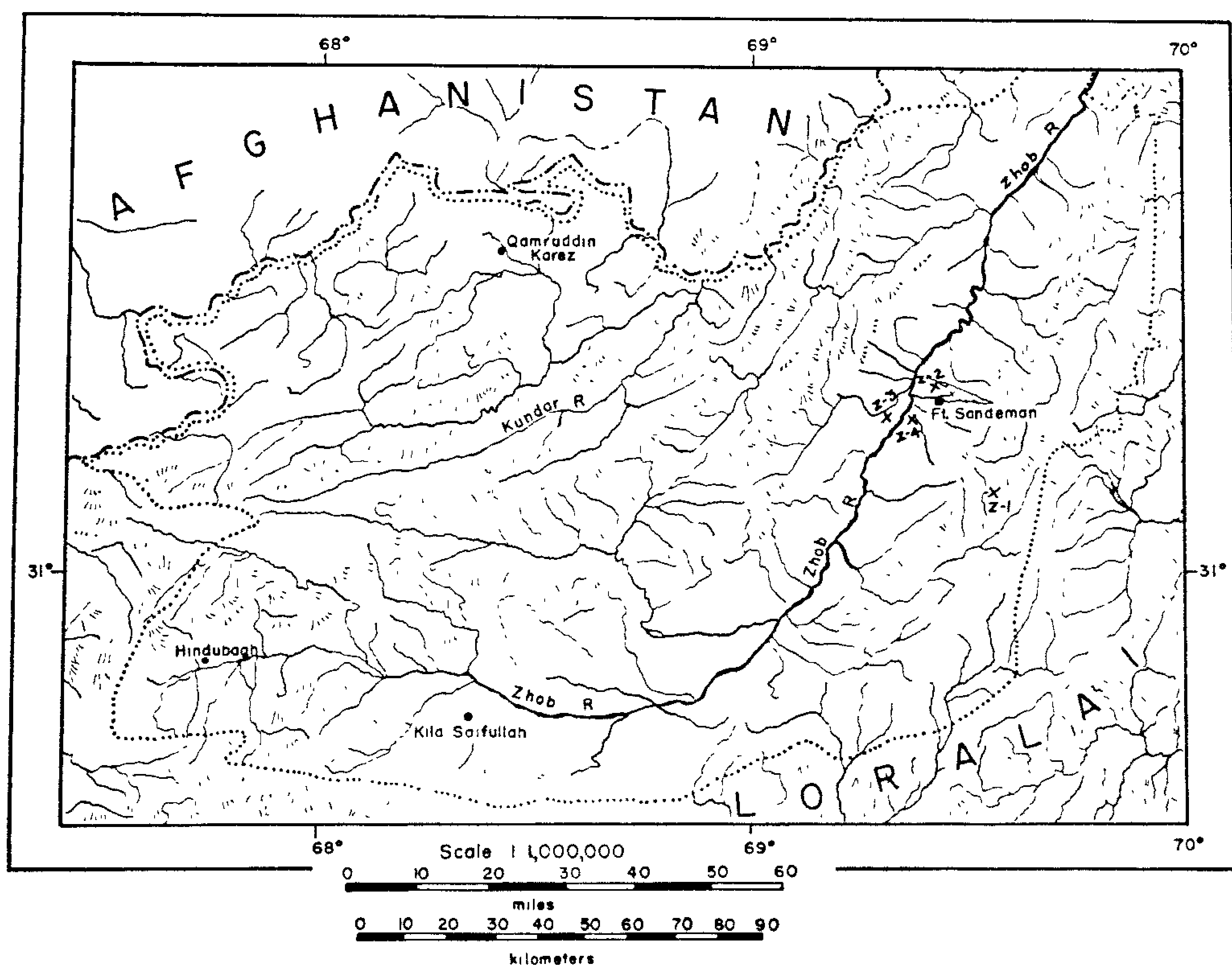


FIG. 36. Map of the Zhob area.

PERIANO GHUNDAI (Z2)

This is the largest and most prolific pottery site in the Zhob Valley. Its ceramics represent a great many periods and cultures ranging from the prehistoric to at least Sassanian times. It is,

therefore, one of the most important sites in Baluchistan. Unfortunately, we had only a day and a half at this site.

ANALYSIS OF STEIN'S EXCAVATIONS

Stein made a series of cuts into the top, western, and southern slopes of the site. These were all above the 35- or 45-foot contours (Pl. 14d). His excavations were almost never carried below the lowest line of the cut when it was begun on the slope. Stein tended to dig along the slope; he measured the distance above and below excavated walls, using these as a fixed datum measure. These datum points were also used when he dug into the slope. Accordingly, his depth readings tend to relate excavated artifacts to his datum point and not to their valid stratigraphical position. However, when cleaning a room Stein apparently recognized the importance of artifact associations. As a result, his stratigraphy in some places has value (especially, P.SW., a–c).

An examination of the Stein report reveals two distinct stratigraphical phases of the apparently latest prehistoric occupation of the site. The more recent of the two phases can be called the Incinerary Pot Burial phase. This phase was revealed in Trench E, in levels that measured 5 feet, or higher than the foundation of the wall in Trench C, the southernmost area outside Wall I in the SW. cut, and also in Trench NE. 1 and NE. 2. The last two trenches were cut 6 feet into the highest part of the site.[1] This phase is characterized by burials of disarticulated human bones and ashes in rather rough vessels of three types:

Plainware, not illustrated by Stein.
Ware with horizontal parallel striations or ribs.[2]
Painted ware of two kinds: narrow-mouthed, footed vessels (example, P.SW. 3); flaring-rim vessel with sharp shoulder (P.NE. 2) covered with a plainware vessel. Only food was found in the latter.

The characteristic pottery of the Incinerary Pot Burial phase, in addition to the burial vessels, is generally narrow-based or footed (Fig. 37, 1d, 2b–c, 3a, 4a). The decoration, black paint on a red slip, consists of simple horizontals, superimposed birds, and the well-known vertical fish or triangle design (Fig. 37, 2d). The range of design motifs appears to be somewhat limited, though Stein's report is not sufficiently detailed to confirm this idea.

A group of globular vases with high, flaring necks (Fig. 37, 2b, 4a), pedestal vessels (Fig. 37, 3b), a trifoil flat dish (Fig. 37, 1b), and a vessel with handles (Fig. 37, 3d) are notable.

Burial appears to have been in the floors of the houses. The houses, of mud brick, were built on rough stone foundations. The rooms were of considerable size (16 by 9 feet, Periano Cut, SW.).

Necklaces of bone or shell disks were worn (Fig. 37, 1f). Flint blades and alabaster cups were stone manufactures, probably common to everyday life. Copper was utilized, though evidence as to the extent of its use is limited. A fragmentary female figurine (Fig. 37, 2f) is apparently of a type unique to Baluchistan.

The earlier of the two phases can be called the "Zhob Cult" phase because it is characterized by the presence of the female figurines which Piggott and others call Zhob goddesses (Fig. 37, 5c–d). Bull figurines, also an element of this phase, occur in considerable numbers (Fig. 37, 6a).

The pottery (Fig. 37, 7a–c) equates with Piggott's Rana Ghundai IIIc phase which includes footed or ring-based, pear-shaped vessels with geometric decoration painted in black-on-red slip. Numerous stone tools, including a leaf-shaped arrowpoint, bone tools, fragments of alabaster vessels (Fig. 37, 5a–b, 6b–c, 7f–h), clay bangles, and a copper pin occur. A provocative implement, a bronze arrowpoint (Fig. 37, 6d), may attest to the lateness of this phase in terms of its position in the total prehistory of the Zhob Area.

Architectural evidence is scant, but mud-brick walls, resting on stone foundations, enclose small rooms which appear to have been typical.

This phase occurs in the lower 4 feet, above the base of the foundation in Periano Cut 1, the Rooms b and c (and possibly a) in Periano SW., and includes the entire contents of Cut Periano West. There is no break between the two phases, the more recent evolving from the earlier. Certain traits are shared, including design elements (Fig. 37, 2b, 7b, 1d, 2d, 7d, 7e), vessel forms, and mud-brick buildings.

Two important pottery types occur in both phases (Fig. 37, 3e–f, 7i), Periano Wet ware

[1] Stein, 1929, Sketch Plan 2.
[2] Stein, 1929, Fig. 8.

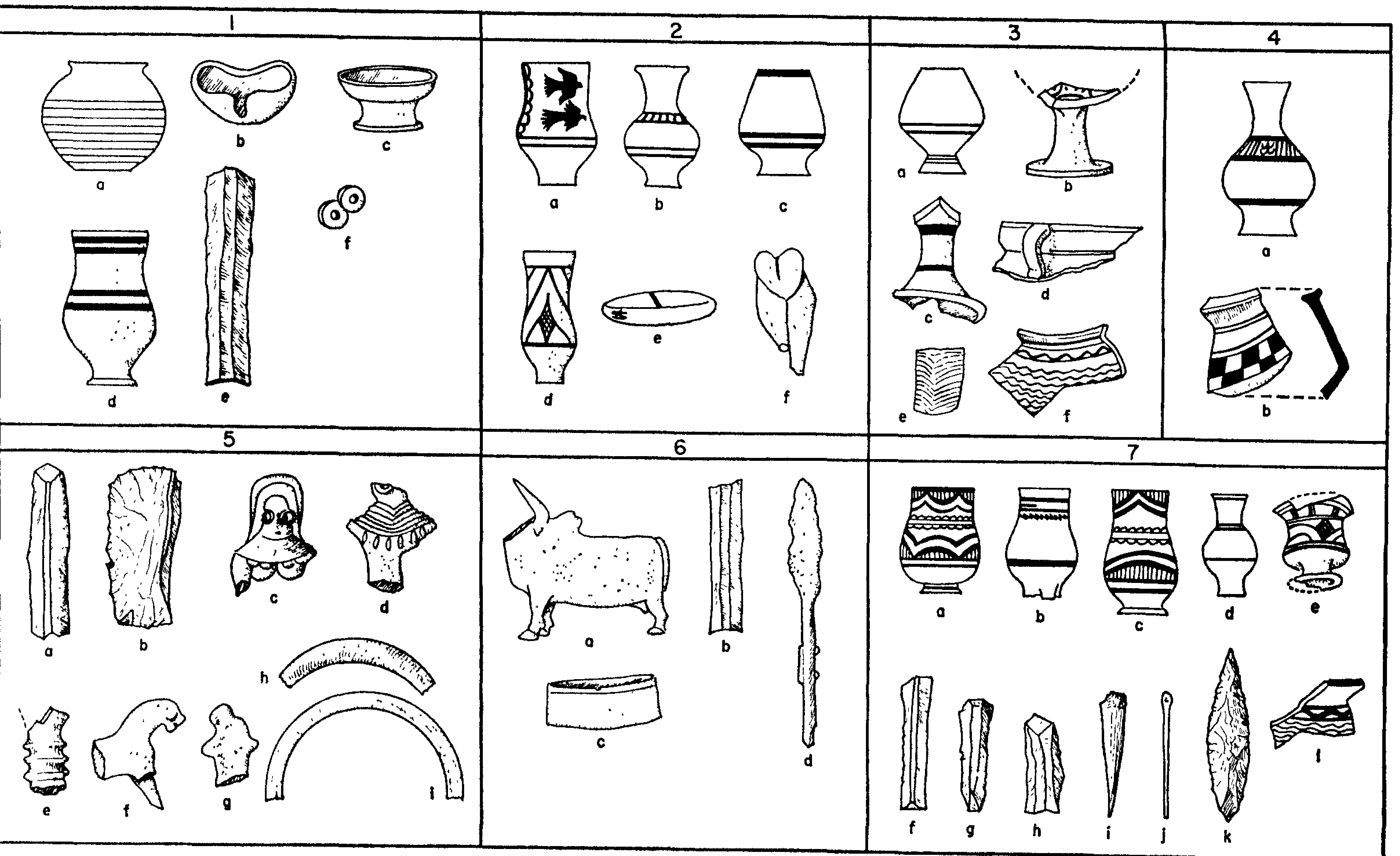


Fig. 37. The Incinerary Pot Burial and the Zhob cult phases of Periano Ghundai. 1–4. Incinerary Pot phase. 5–7. Zhob Cult phase.

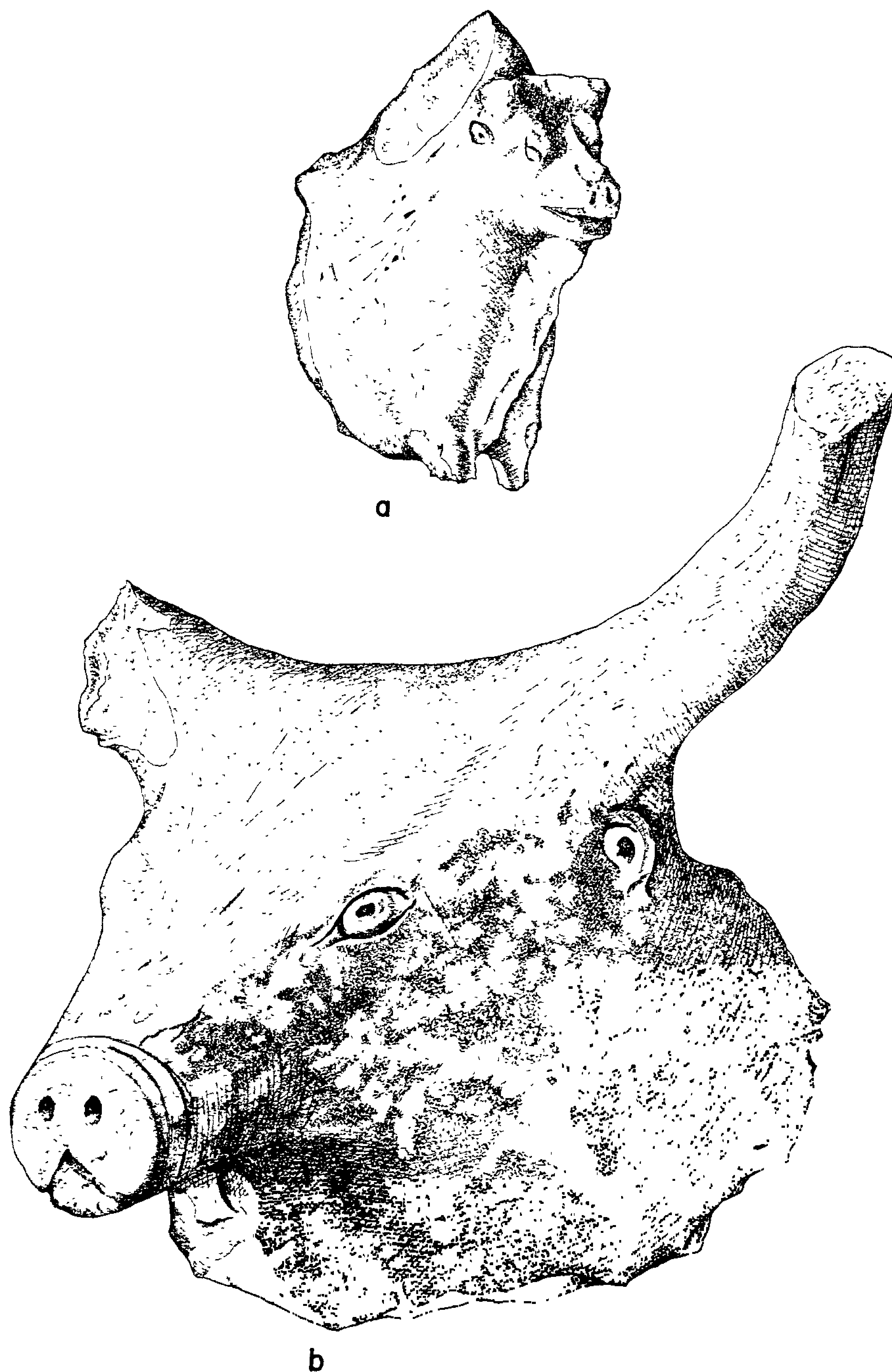


Fig. 38. Clay figurines, Periano Ghundai (Z2), surface, Southwest Cut, Stein. a. Natural size. b. One and one-half natural size.

and Periano Reserve Slip. Periano Reserve Slip[1] because of its wide distribution is especially important. It occurs in the Harappan levels at Chanhu-daro[2] and at Mohenjo-daro in the lower levels.[3]

Periano Wet ware, an unusual type, is apparently directly evolved from Quetta Wet ware (p. 382). Therefore, its presence in the latest prehistoric phases is of interest, as it establishes the long continuity of the type. Wet ware has an important distribution. It is found in the Quetta Valley,[4] in Loralai (Fig. 19a–d), and in the Indus Valley.[5]

THE AMERICAN MUSEUM OF NATURAL HISTORY SURVEY

Again the limitations of time militated against our cleaning the walls of Stein's excavations to enable us to extract materials *in situ.* Our attempts to do this were in general unsuccessful. Sloughing off of the walls had brought down quantities of earth, associated potsherds, and other artifacts. It was possible to reach a relatively undisturbed level in the bottom of Stein's trench Periano West. Here two rather fine bull figurines were found (Fig. 38).

In the bluff of the stream bed, on the southern side of the mound, a sherd of Jangal Coarse Painted was uncovered. However, one of the late phase of Periano Painted was also recovered here.

The trenches at the top of the site (P. NE. 1, and P. NE. 2), as well as the sangars, were examined. Only plainware sherds were recovered here.

It appears, then, that the only value of our study of the site is its apparent confirmation of the fact that excavated material of Periano West belongs to the Zhob Cult phase.

Pottery Corpus

Figures 39–57

A large number of sherds were collected from the surface of the site. As may be seen in Table 4, it was possible to classify a large percentage of this collection on the basis of rather precise parallels of design and physical structure to types found in Loralai, described above.[6] This typological analysis indicates a time range of Sur Jangal I–III and Rana Ghundai I–III; in other words, the time range is equivalent to that determined for Loralai. The Zhob Cult phase is therefore assignable to Sur Jangal III and Rana Ghundai III. If we follow Piggott's typological scheme for Rana Ghundai (p. 302), we may say that it is of Rana Ghundai IIIc time. Accordingly the Incinerary Pot Burial phase is post-Rana Ghundai IIIc, but probably not so late as Rana Ghundai IV, as there is no break with the previous phase and nothing comparable to the new influences indicated in Rana Ghundai IV.

Harappan Influences

Periano Ghundai is notable for the number of artifacts recovered that suggest a rather strong Harappan influence. Graters, covers, incised pedestal bowls, and string-marked pottery are clearly of Indus Valley derivation (Fig. 51a–f). One wonders, too, whether the floral and other curvilinear design elements of some of the sherds of Periano style were not influenced by the more southern cultures.[7] The Periano Reserve Slip ware and the Periano Wet ware also suggest Harappan connections (Fig. 52a–k; Fig. 53b, d–e).

Later Pottery

On typological grounds it was necessary to exclude a large number of ceramic types from the earlier material. We must, therefore, regard it as later in time. The bulk of these ceramic types consists of paint-decorated wares, some of which were hitherto not reported for these areas. These include Kaudani Painted (Fig. 54a–m, Fig. 55a–q)[8] and Zhob Coarse wares (Fig. 57a–f). The latter ware is so inferior in manufacture and decoration that we must consider it as remote in time from the periods with which we have been dealing. This assumption is confirmed in some measure by the recovery of a sherd of this type from the bottom of the

[1] See Appendix 1: Pottery Types of Loralai-Zhob, p. 382.

[2] Mackay, 1943, Pl. 38, Figs. 22, 26.

[3] Mackay, 1937–1938, Vol. 2, Pl. 67, Figs. 3–4.

[4] Fairservis, 1956, 269–270.

[5] Mohenjo-daro; see Mackay, 1937–1938, Vol. 2, Pl. 67, Figs. 1–2 (lower levels).

[6] Arranged in Figs. 39–57 in relative chronological order. For type references, see Appendix 1: Pottery Types of Loralai-Zhob, and Appendix 2: Design Catalogue.

[7] For example, Fig. 46l–n; Fig. 47a–c; Fig. 48a–b; Fig. 53c.

[8] See Appendix 1: Pottery Types of Loralai-Zhob, p. 382.



FIG. 39. Sherds, Periano Ghundai (Z2), surface. a. Jangal Coarse Painted. b–o. Jangal Coarse Painted, somewhat burnished.

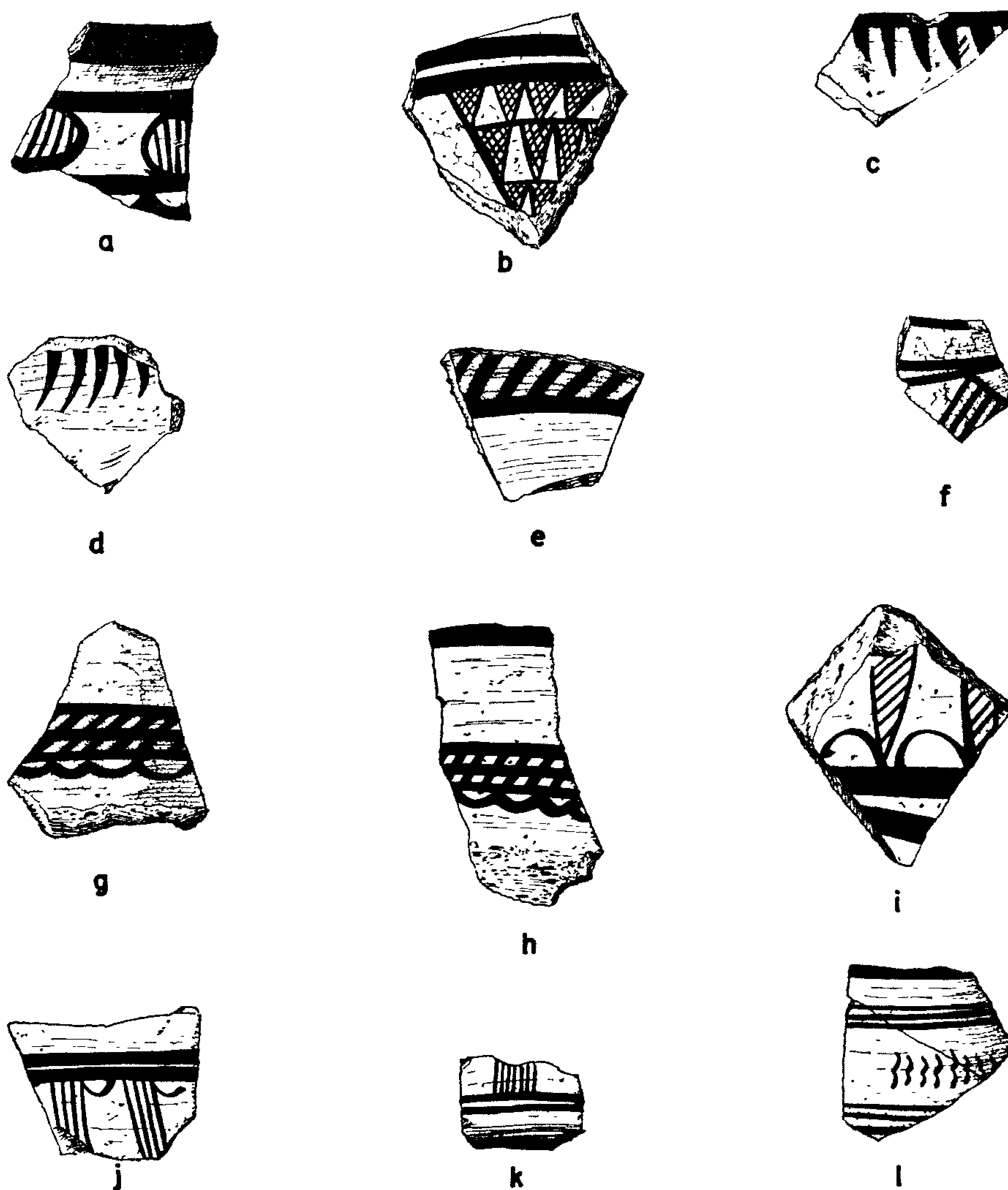


FIG. 40. Sherds, Periano Ghundai (Z2), surface. a, h–l. Jangal Painted, Variant 1. b. Kechi Beg Polychrome. c–d. Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted. e. Loralai Striped Black-on-Red Slip. f. Kili Gul Mohammad Black-on-Red Slip? g. Kili Gul Mohammad Black-on-Red Slip.



FIG. 41. Sherds, Periano Ghundai (Z2), surface. a. Jangal Painted?, Variant 1. b, e, k. Jangal Painted, Variant 2. c–d, g–h. Jangal Painted, Variant 1. f. Jangal Painted, red-brown-on-gray surface. i. Jangal Painted, black-on-reddish surface. j. Jangal Painted?, black-on-red slip, interior. l–m. Jangal Painted?, black-on-red slip. n–o. Black-on-brown surface. p. Black-on-grayish surface, interior. q–r. Black-on-buff slip. s. Black-on-gray surface. t–u. Periano Painted, Variant 2.

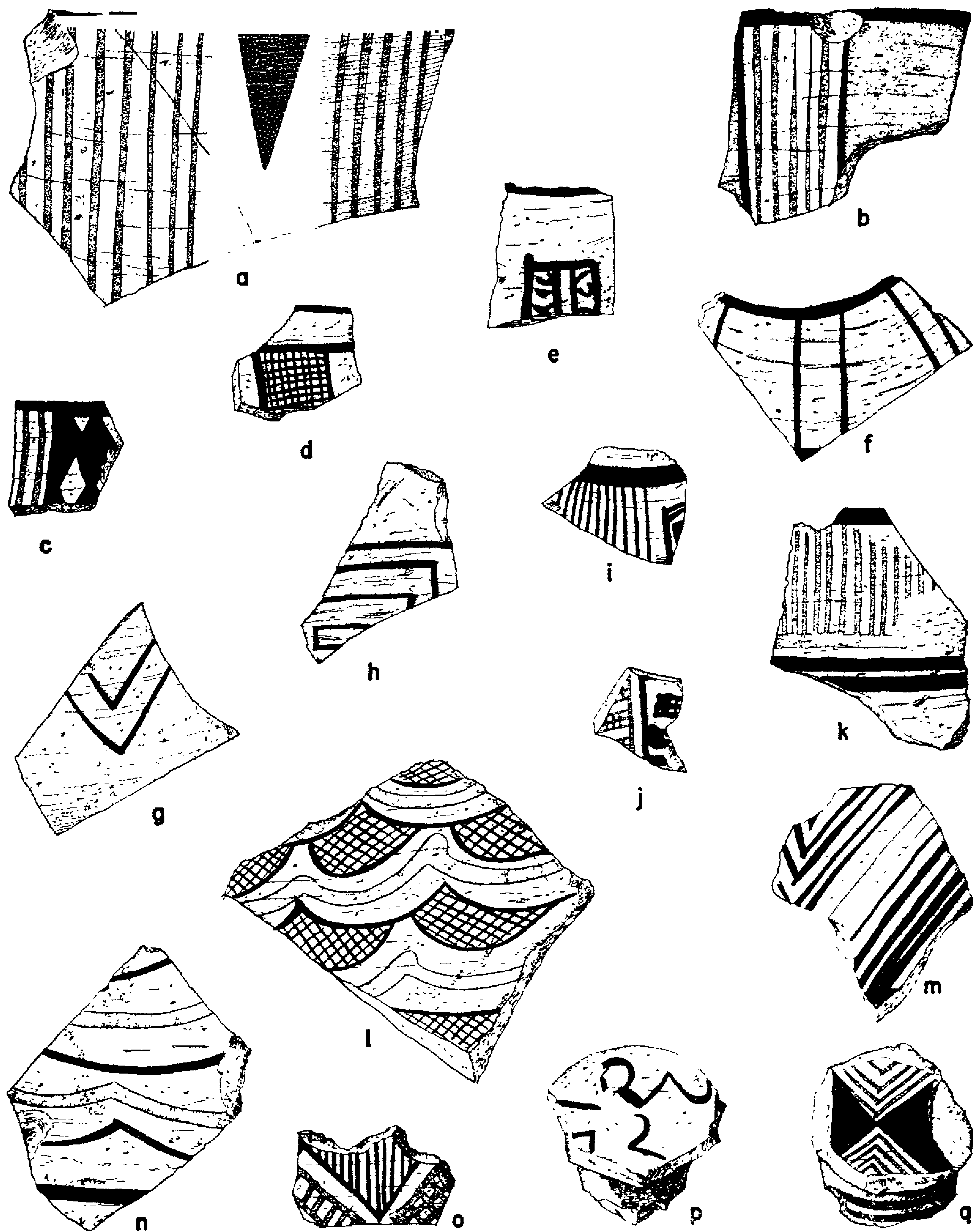


FIG. 42. Sherds, Periano Ghundai (Z2), surface. a–d. Rana Ghundai Red-on-Red Slip. e. Jangal Polychrome?, black-on-red slip. f–h. Jangal Polychrome. i–j. Nal Polychrome? black-and-red-on-buff slip. k. Black-on-white slip, upper; black-on-red slip, lower. l–o, q. Black-and-red-on-buff slip. p. Nal-style decorated pedestal.

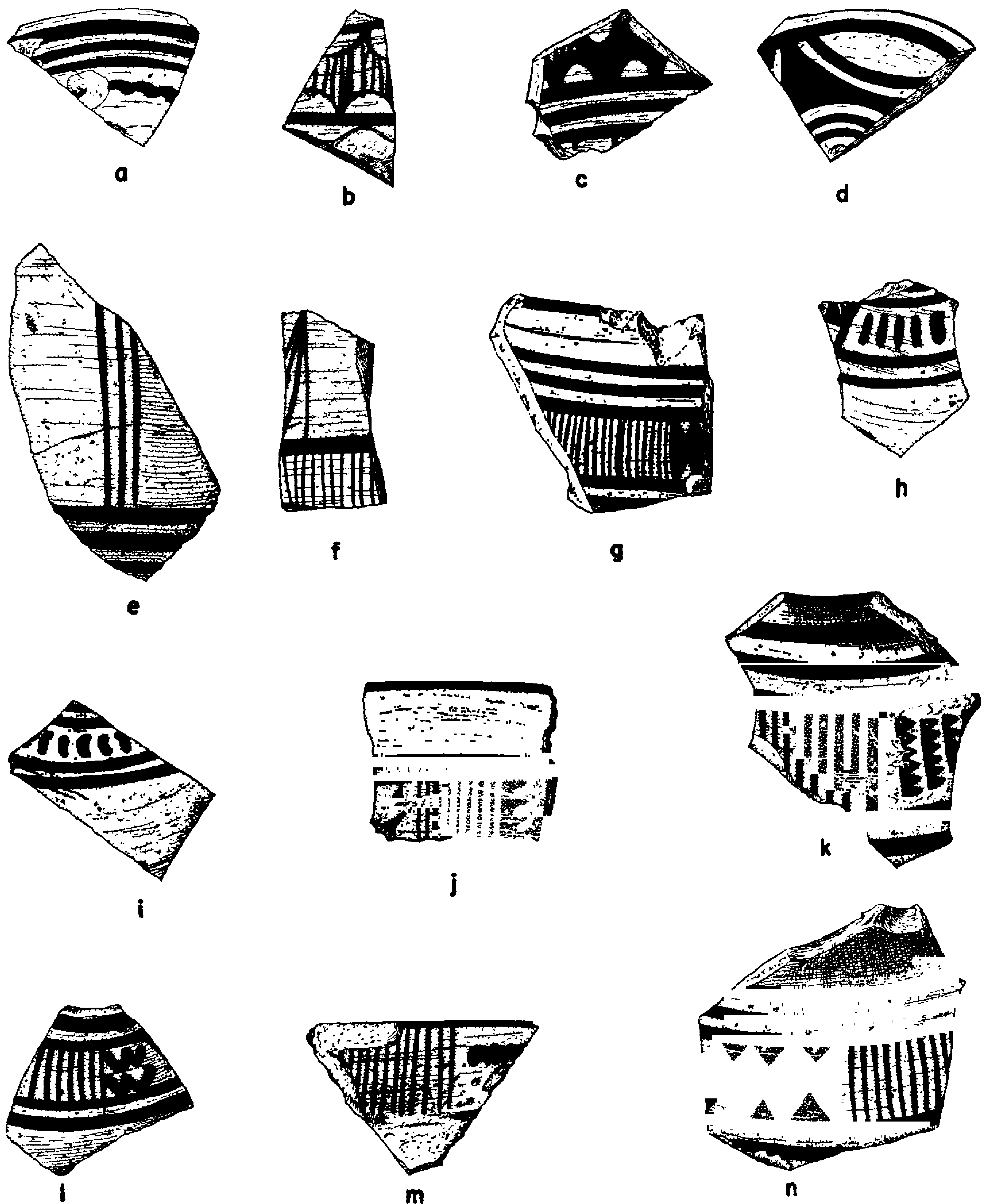


FIG. 43. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2), surface.

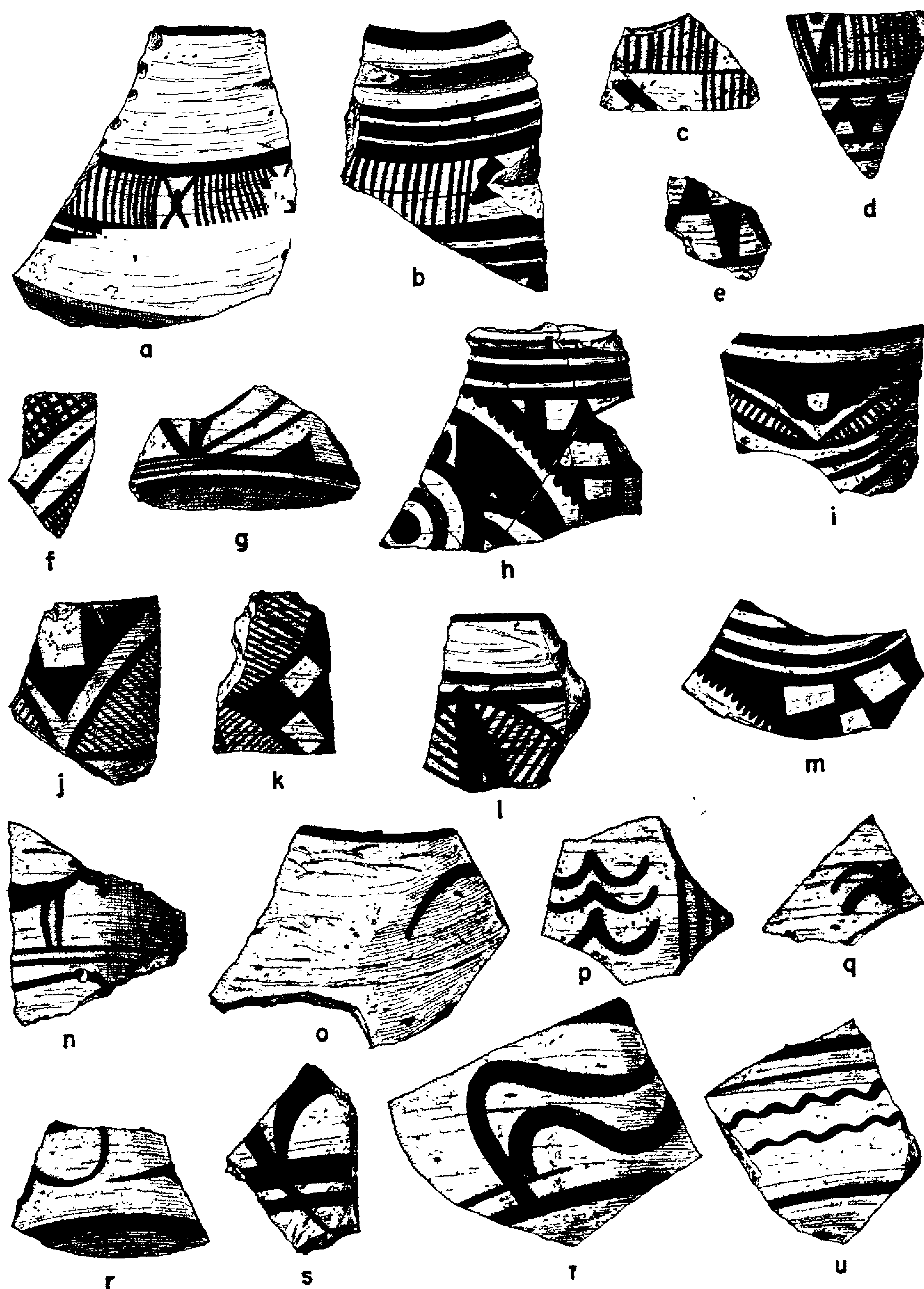


FIG. 44. Sherds, Periano Ghundai (Z2), surface. a. Jangal Painted, Variant 2. b–g, i–l, n–t. Periano Painted, Variant 2. h. Periano Painted, Variant 1. m. Periano Painted, red-brown-on-buff slip. u. Periano Painted, black-on-red and some black-on-buff slip.

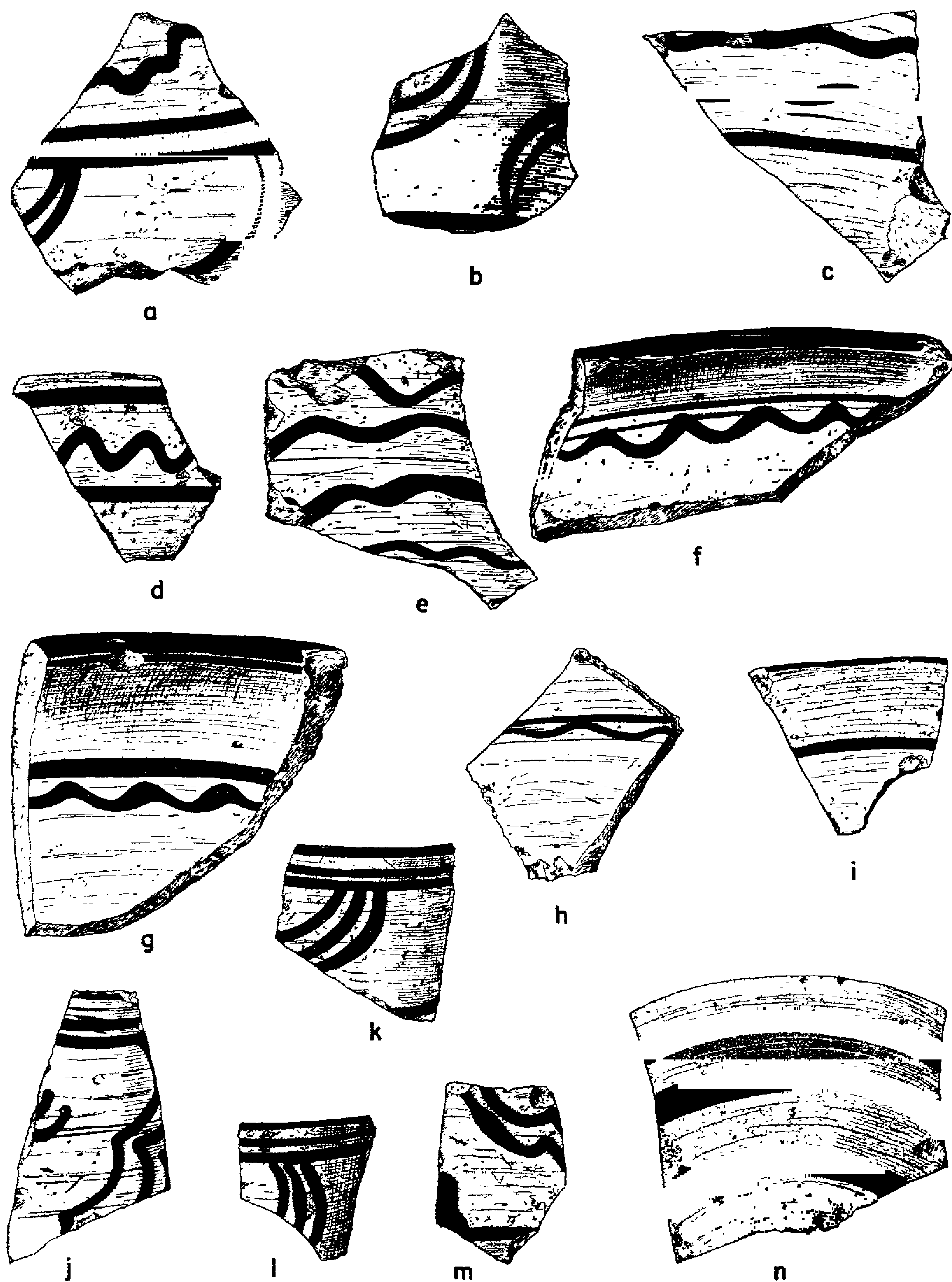


Fig. 45. Sherds, Periano Ghundai (Z2), surface. a–b, f–n. Periano Painted, Variant 2. c. Periano Painted, black and red. d. Periano Painted, black-and-red-on-buff slip. e. Periano Painted, black-on-brown surface.

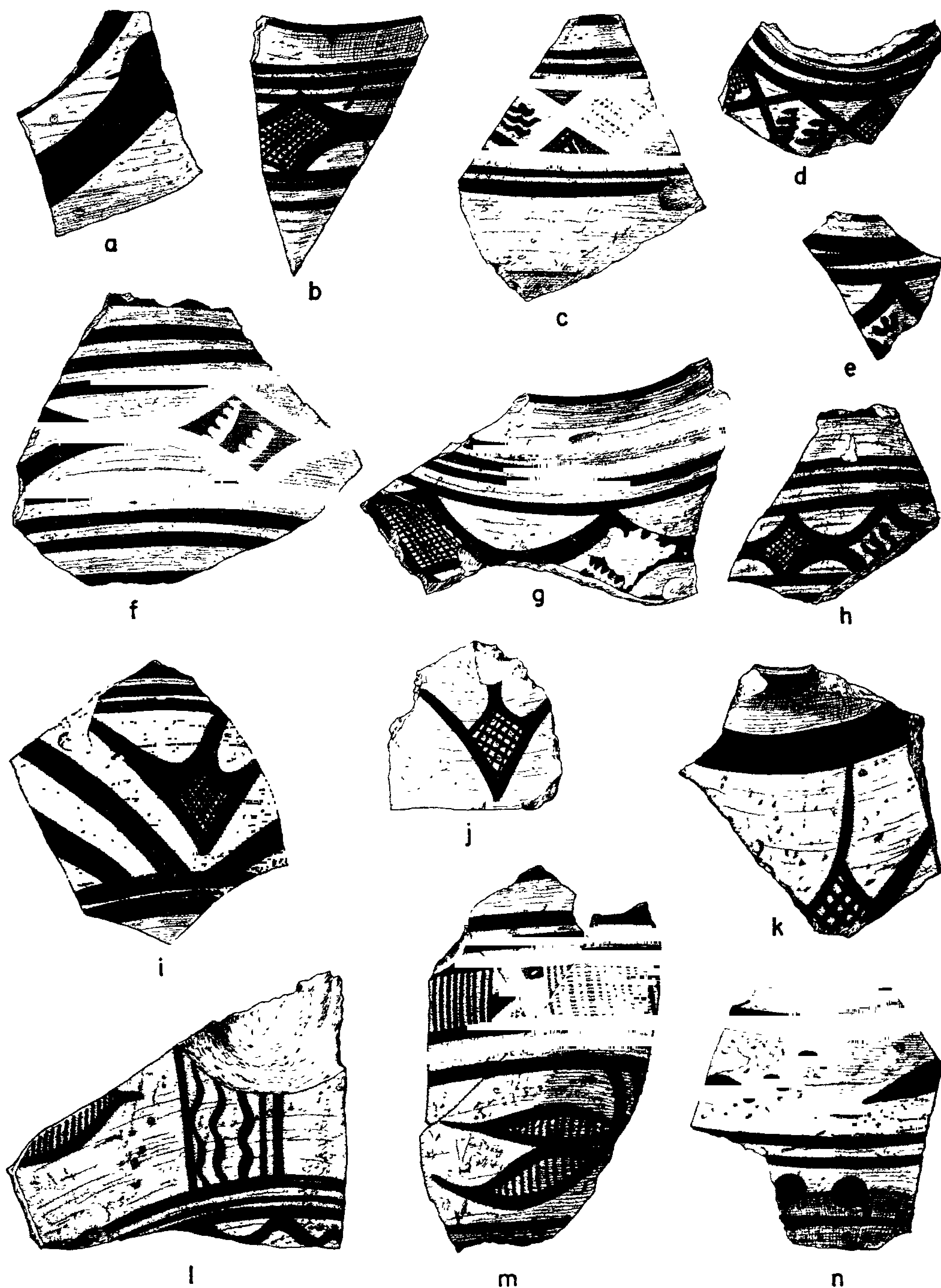


FIG. 46. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2). a–k, m–n. Surface. l. Stein's Trench PW.



Fig. 47. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2). a–d, f–q. Surface. e. In bluff at stream bed, south side of site.



FIG. 48. Sherds, Periano Ghundai (Z2), surface. a–e, g–j. Periano Painted, Variant 2. f. Periano Painted, Variant 1.



Fig. 49. Sherds, Periano Ghundai (Z2), surface. a. Faiz Mohammad Painted, black-on-gray. b. Faiz Mohammad Painted, red-on-gray. c–h. Faiz Mohammad Painted, black-on-brown or grayish surface. i–u. Faiz Mohammad Painted, black-on-red slip. v. Faiz Mohammad Painted?, black-on-red slip.

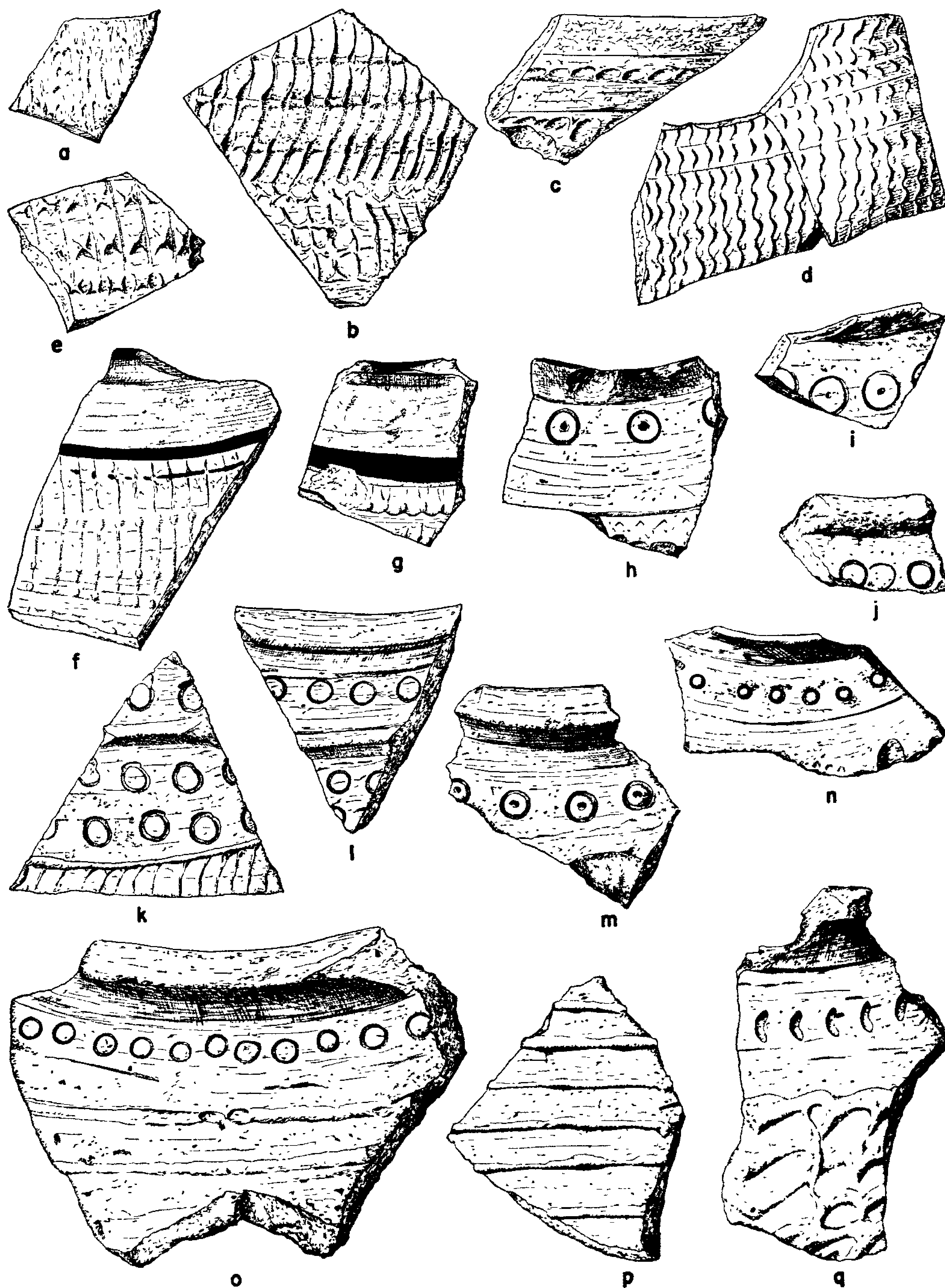


FIG. 50. Sherds, Periano Ghundai (Z2), surface. a. Kechi Beg Wet. b–e. Quetta Wet. f–g. Quetta Wet, with black-on-red paint. h–n. Ring stamped. o–q. Khojak Parallel-Striated.

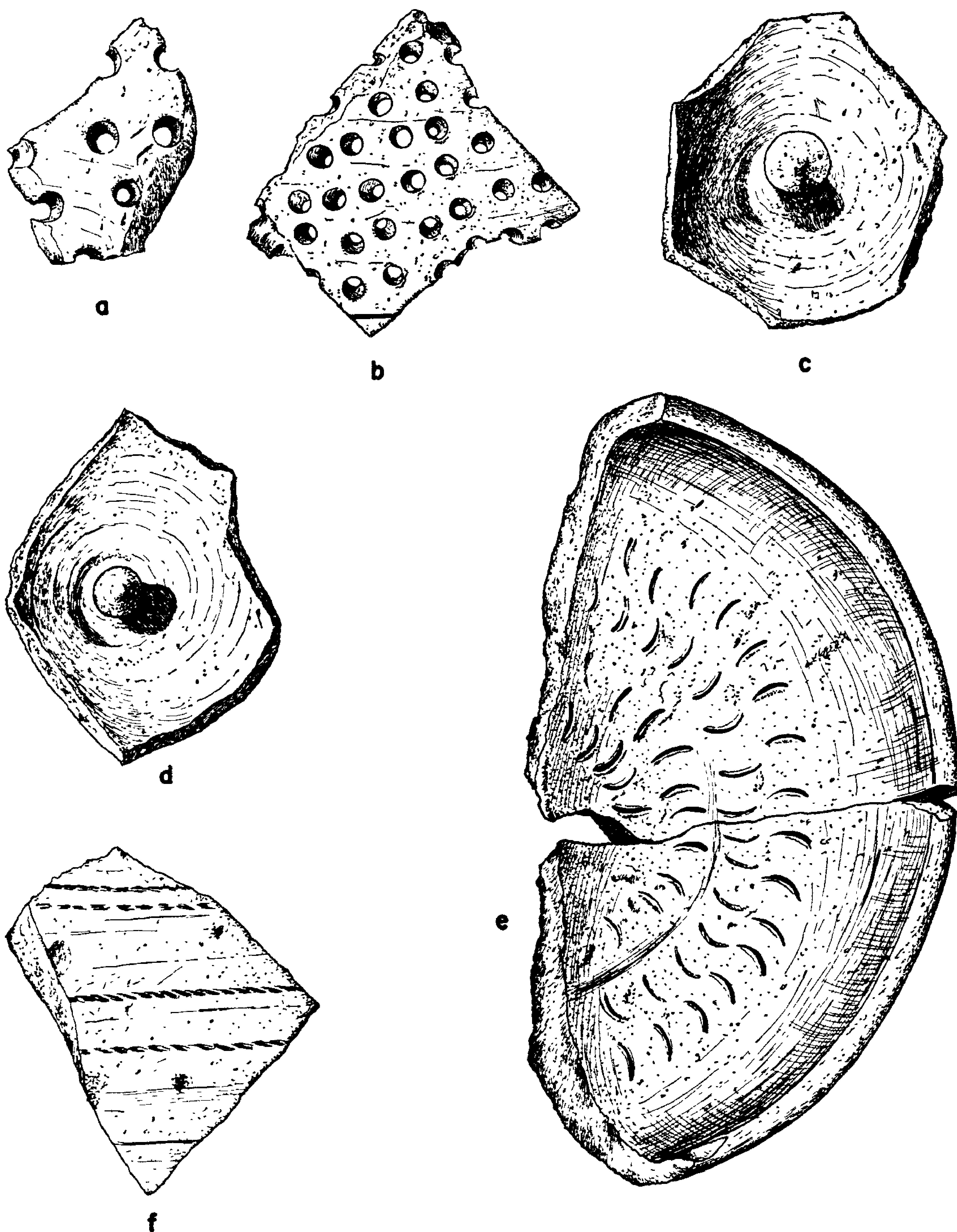


FIG. 51. Miscellaneous ceramics, Periano Ghundai (Z2), surface. a–b. Grater. c–d. Pottery cover. e. Lunar-incised bowl. f. String marked.

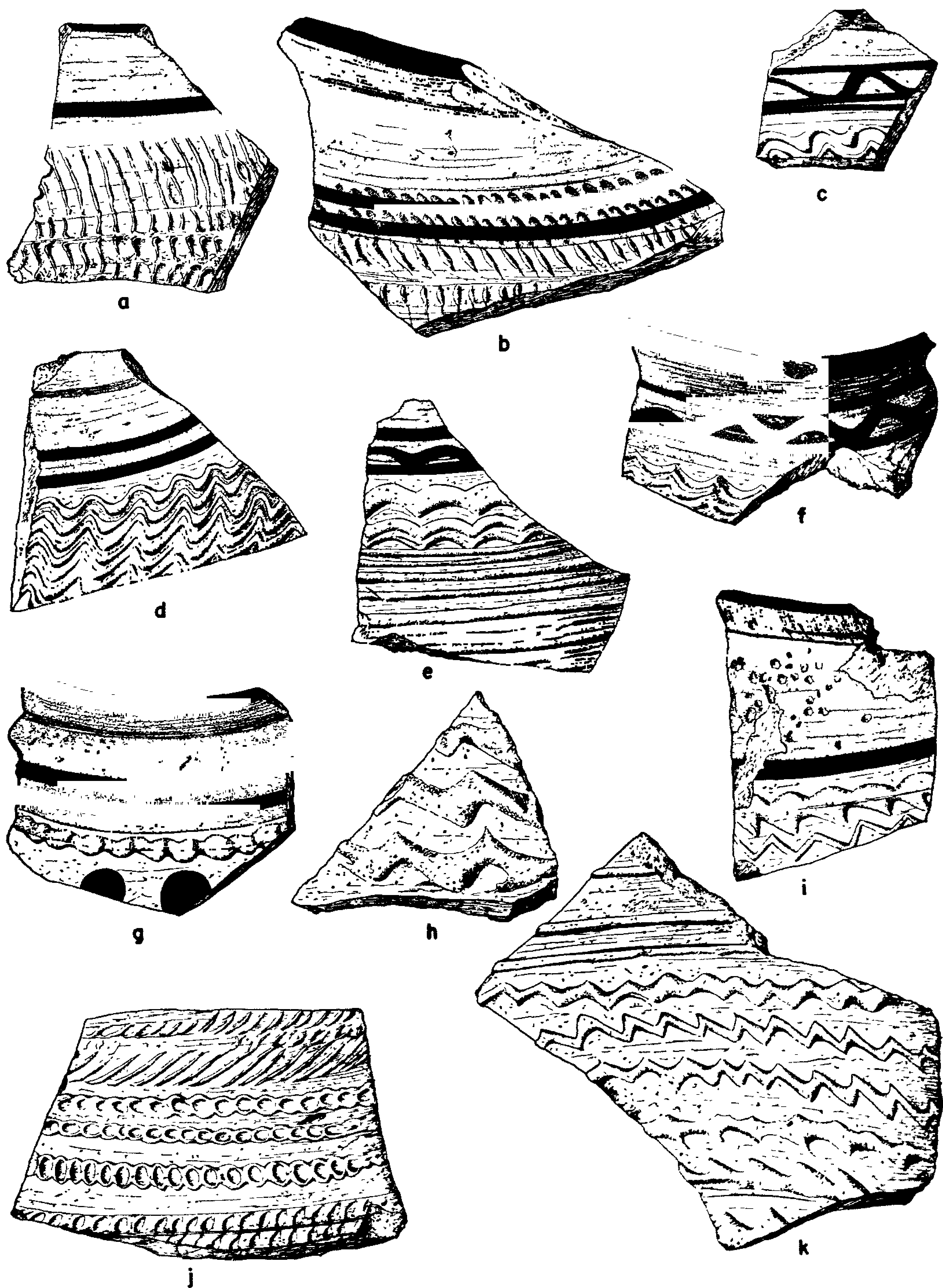


Fig. 52. Sherds, Periano Ghundai (Z2), surface. a–b. Periano Wet ware. c–k. Periano Reserve Slip.

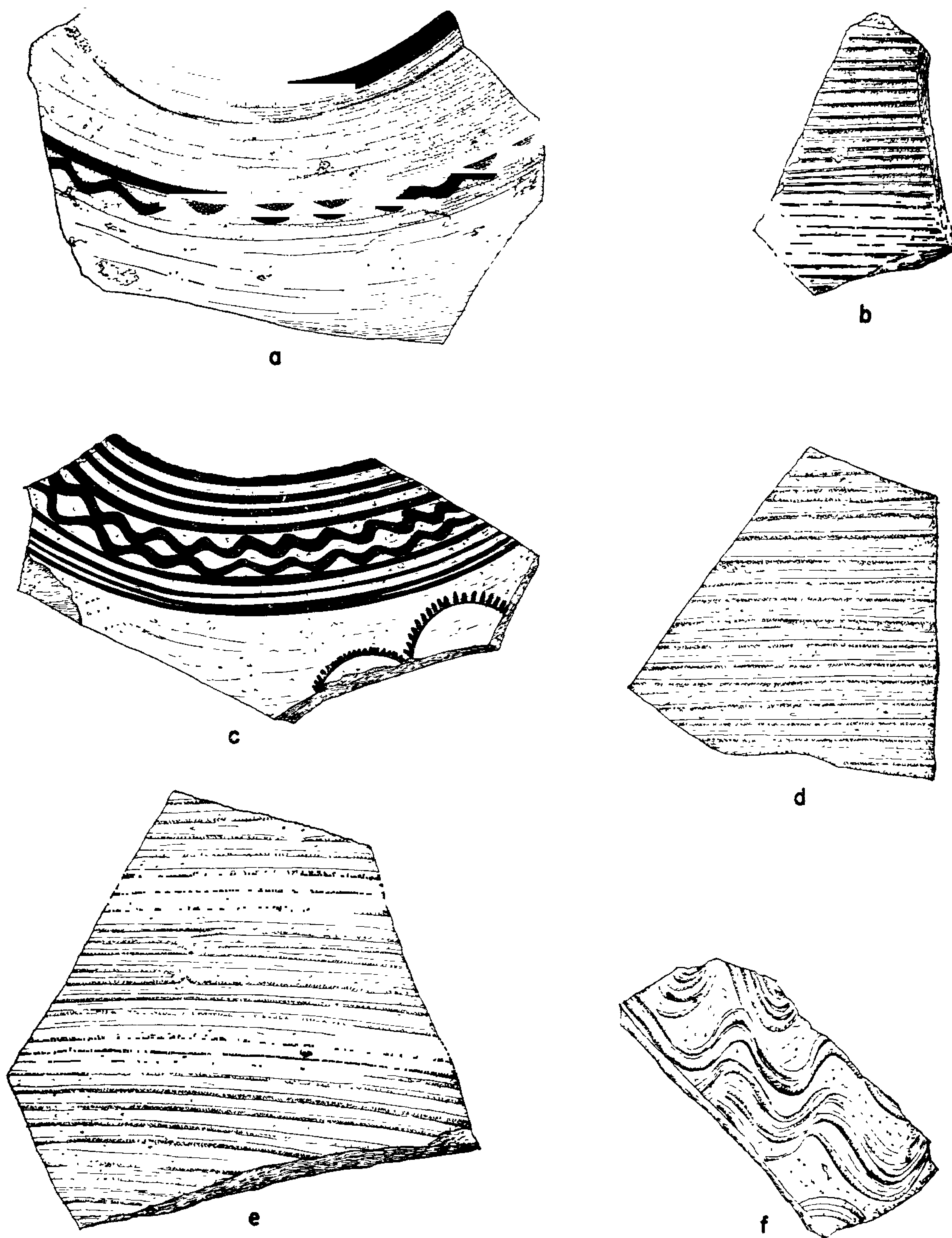


Fig. 53. Sherds, Periano Ghundai (Z2). a. Periano Wet ware?, black-on-red slip, surface. b. Periano Reserve Slip, surface. c. Periano Painted, Variant 2, surface. d–e. Periano Reserve Slip, Stein's Trench PW. f. Comb incised, in bluff at stream bed, south of site.



Fig. 54. Sherds. Periano Ghundai (Z2). a, h–i. Kaudani Painted, Stein's Trench PW. b–g, j–m. Kaudani Painted, surface. n–p, r–s. Jhukar-like Painted, surface. q. Jhukar-like Painted, Stein's Trench D.

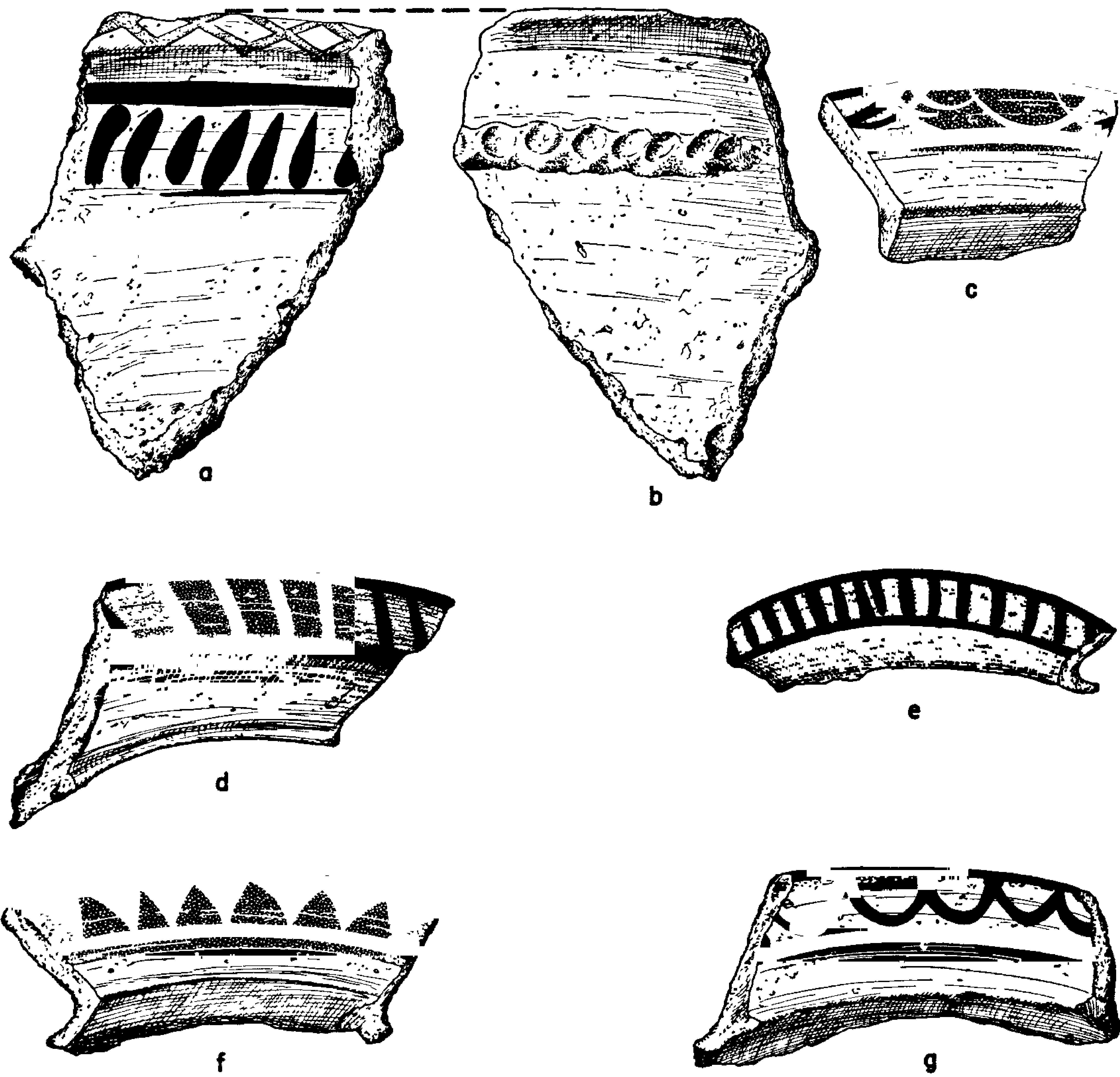


FIG. 55. Sherds, Kaudani Painted, Periano Ghundai (Z2), surface.

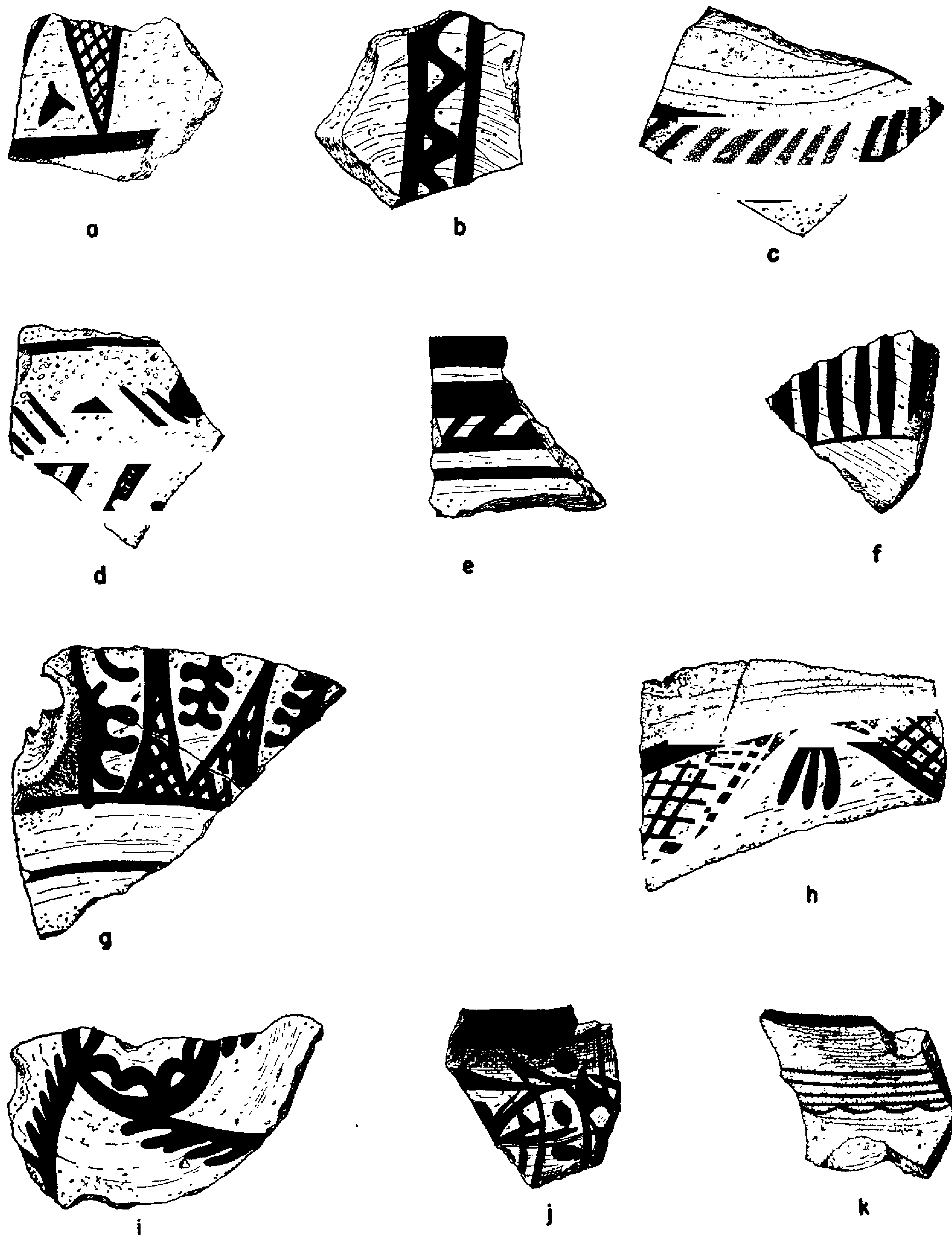


FIG. 56. Sherds, Periano Ghundai (Z2), surface. a. Jhukar style, black-and-red-on-brown surface. b. Jhukar style, black-on-brown surface. c. Jhukar style, black-and-red-on-buff slip. d. Jhukar style?, black-on-buff slip. e–f. Jhukar style, black-on-yellow-brown slip. g. Jhukar style?, black-and-red-on-buff slip. h. Jhukar style?, black-and-red-on-brown surface. i. Black-on-buff slip. j. Red-on-yellow-brown surface. k. Ring ware.

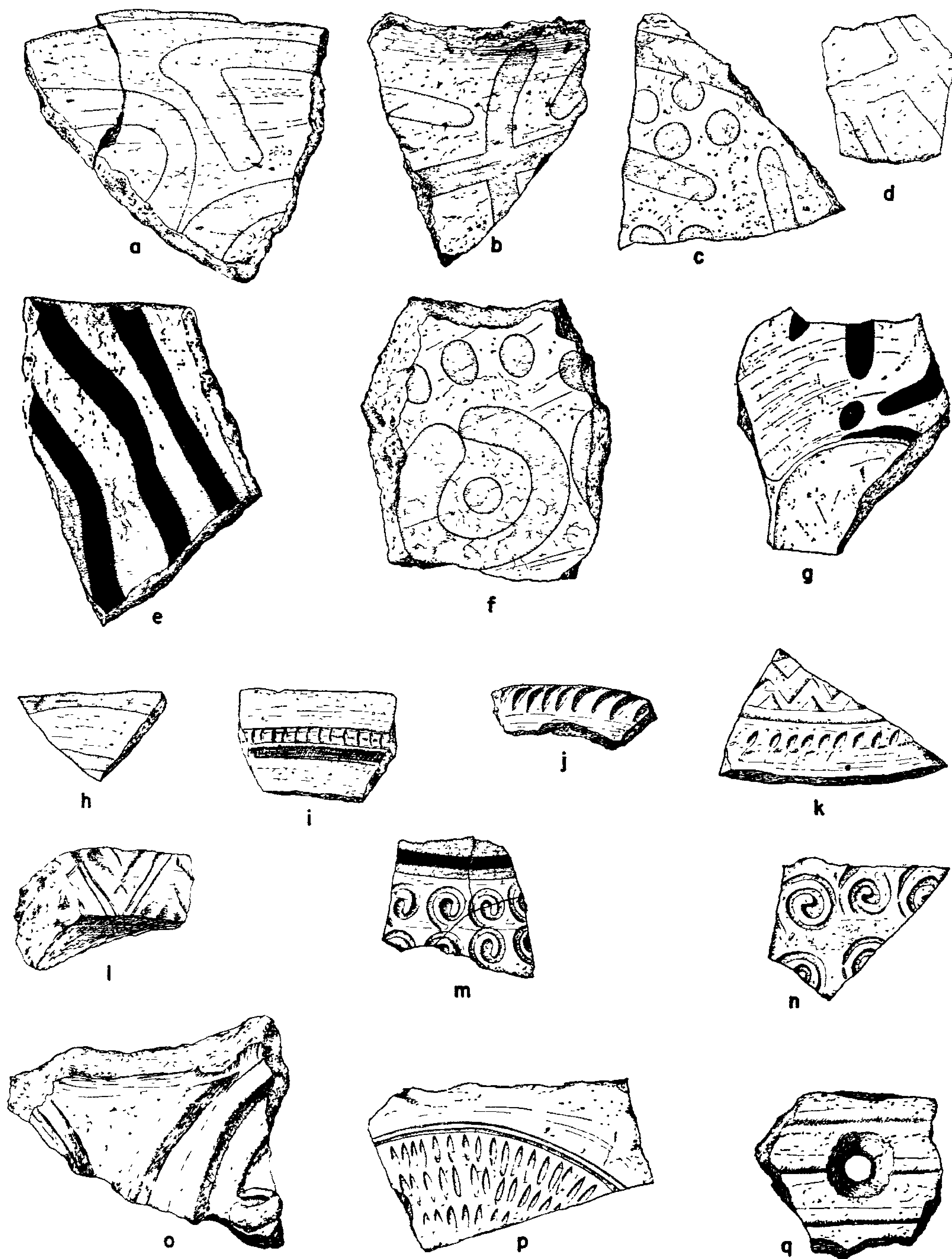


FIG. 57. Sherds, Periano Ghundai (Z2), surface. a–f. Zhob Coarse ware. g. Black-on-buff slip. h. Red-on-buff slip. i. Buddhist? incised-rim vessel. j. Buddhist? mould-made ware. k. Incised dash decorated. l. Incised decoration on rim. m. Stamped decoration on Jhukar-style? painted, black-on-red slip. n. Stamped decorated. o. Appliqué decorated. p. Roulette decorated. q. Pierced sherd.

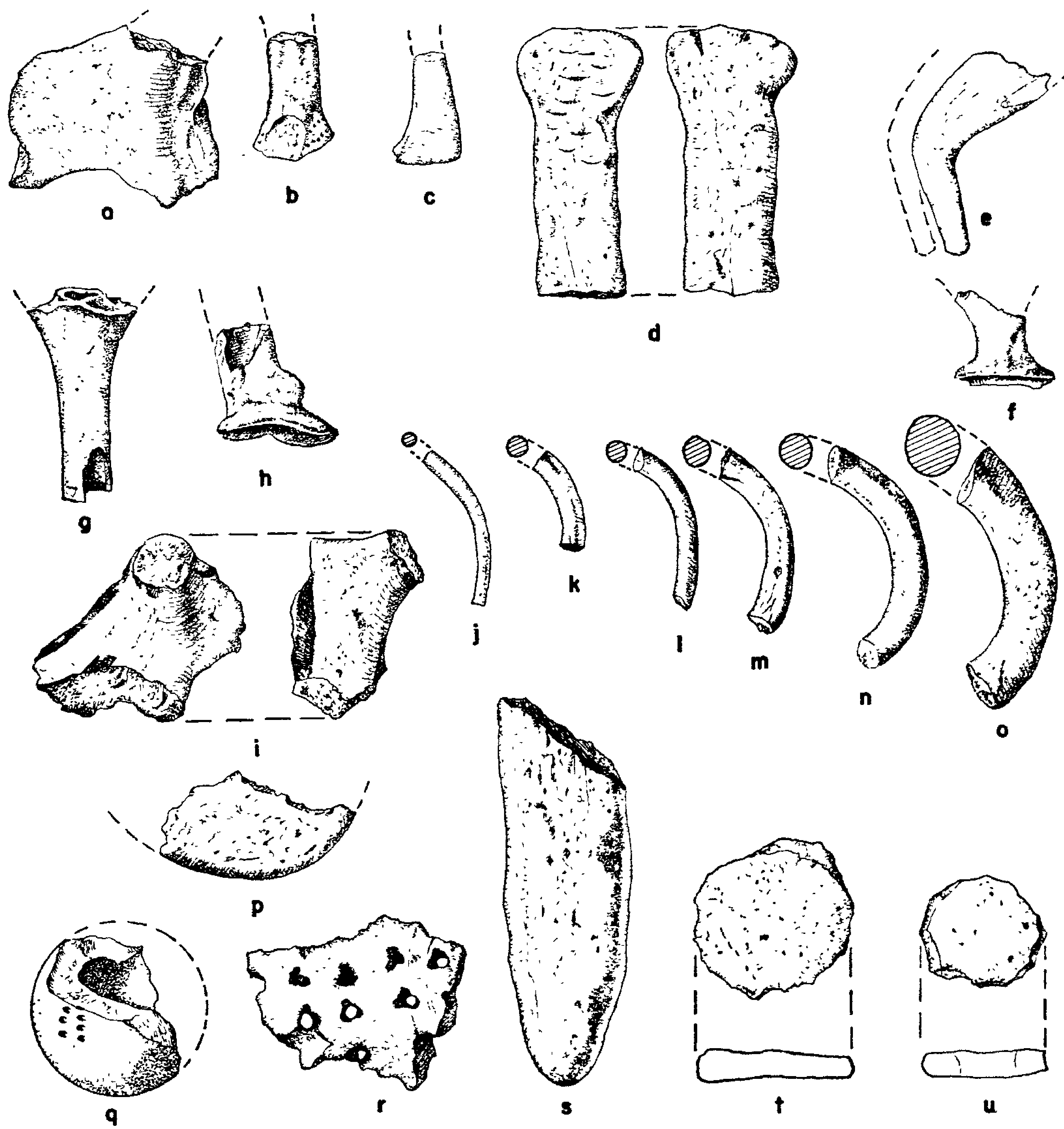


FIG. 58. Miscellaneous clay artifacts, Periano Ghundai (Z2), surface.

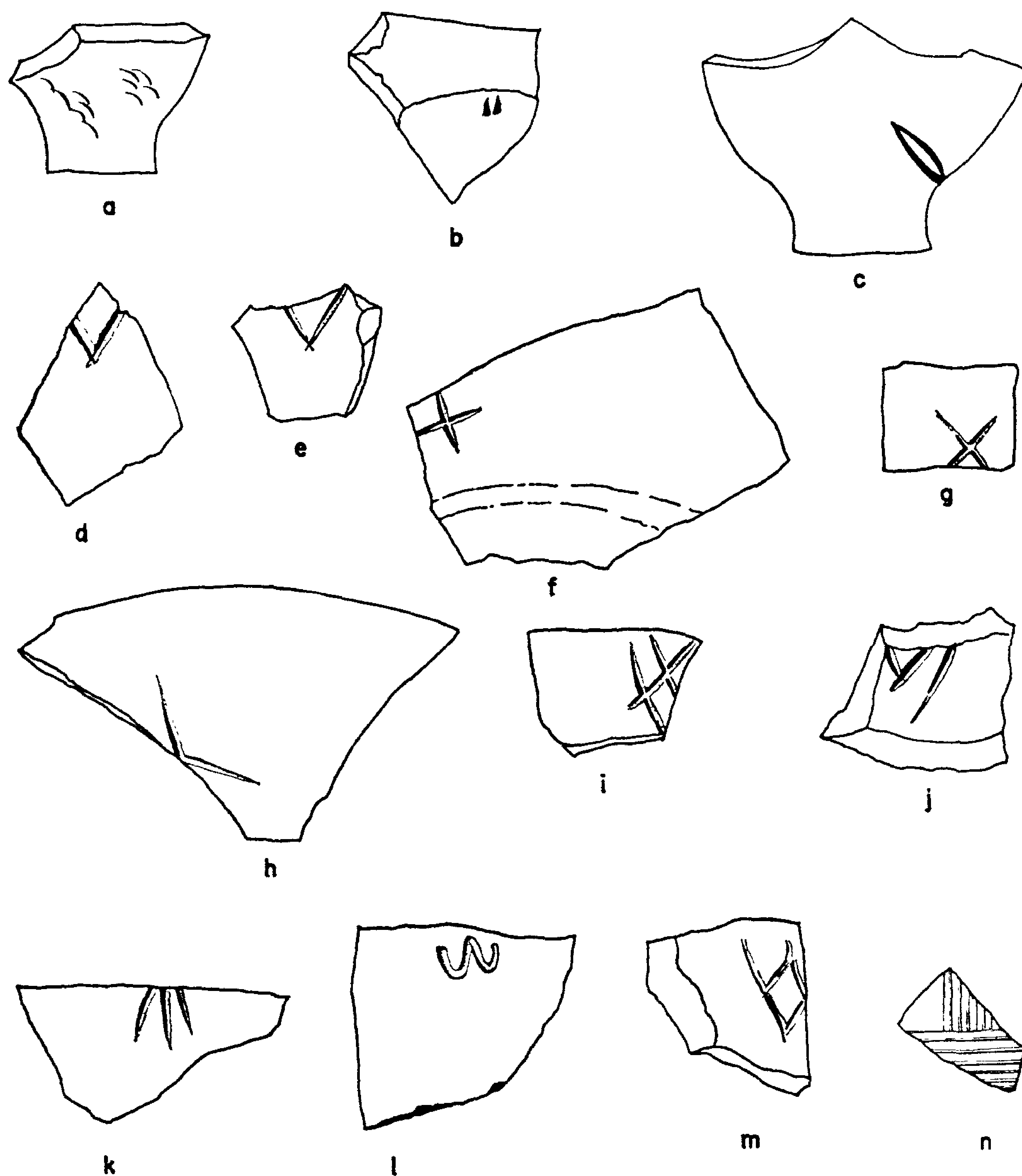


FIG. 59. Potters' marks, Periano Ghundai (Z2), surface.

TABLE 4

Typological Analysis of Decorated Sherds Found at Periano Ghundai[a]

Figure Number	Type	Design Number Comparison[b]	Relative Chronological Range
39a	Jangal Coarse Painted	—	S.J.[c] I–II and R.G.[d] I–II
39b	Jangal Coarse Painted	Loralai 16	S.J. I–II and R.G. I–II
39c	Jangal Coarse Painted	—	S.J. I–II and R.G. I–II
39d	Jangal Coarse Painted	Loralai 41	S.J. I–II and R.G. I–II
39e	Jangal Coarse Painted	—	S.J. I–II and R.G. I–II
39f	Jangal Coarse Painted	Loralai 16, 25	S.J. I–II and R.G. I–II
39g	Jangal Coarse Painted	Loralai 6a	S.J. I–II and R.G. I–II
39h	Jangal Coarse Painted	Loralai 7, 12	S.J. I–II and R.G. I–II
39i	Jangal Coarse Painted	Loralai 42	S.J. I–II and R.G. I–II
39j	Jangal Coarse Painted	Loralai 16	S.J. I–II and R.G. I–II
39k	Jangal Coarse Painted	Loralai 16	S.J. I–II and R.G. I–II
39 l	Jangal Coarse Painted	Loralai 24[e]	S.J. I–II and R.G. I–II
39m	Jangal Coarse Painted	—	S.J. I–II and R.G. I–II
39m	Jangal Coarse Painted	—	S.J. I–II and R.G. I–II
39o	Jangal Coarse Painted	Loralai 39	S.J. I–II and R.G. I–II
40a	Jangal Painted, Variant 1	—	S.J. II–III and R.G. II–III
40b	Kechi Beg Polychrome	—	S.J. II–III and R.G. II–III
40c	Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted	Loralai 103	S.J. I–III and R.G. I–III
40d	Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted	—	S.J. I–III and R.G. I–III
40e	Loralai Striped Black-on-Red Slip	Loralai 348, 349	S.J. I–III and R.G. I–III
40f	Kili Gul Mohammad Black-on-Red Slip?	—	S.J. I–II and R.G. I–II
40g	Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted	Loralai 65, 112	S.J. I–III and R.G. I–III
40h	Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted	Loralai 65, 112	S.J. I–III and R.G. I–III
40i	Jangal Painted	—	S.J. I–III and R.G. I–III
40j	Jangal Painted	—	S.J. I–III and R.G. I–III
40k	Jangal Painted	Loralai 92	S.J. I–III and R.G. I–III
40 l	Jangal Painted, or Kili Gul Mohammad Black-on-Red Slip	Loralai 24, 138, Quetta 13	S.J. I–III and R.G. I–III
41a	Jangal Painted	Loralai 106, 187	S.J. II–III and R.G. II–III
41b	Jangal Painted	Loralai 150	S.J. II–III and R.G. II–III
41c	Jangal Painted	Loralai 112	S.J. II–III and R.G. II–III
41d	Jangal Painted	Loralai 89	S.J. II–III and R.G. II–III
41e	Jangal Painted, or Periano Painted	Loralai 123, 283	S.J. II–III and R.G. II–III
41f	Jangal Painted	Loralai 178, 40	S.J. II–III and R.G. II–III
41g	Jangal Painted	Loralai 126	S.J. II–III and R.G. II–III
41h	Jangal Painted	Loralai 108	S.J. II–III and R.G. II–III
41i	Jangal Painted?	Loralai 111	S.J. II–III and R.G. II–III
41j	Jangal Painted?	Loralai 96	S.J. II–III and R.G. II–III
41k	Jangal Painted	Loralai 65	S.J. II–III and R.G. II–III
41 l	Jangal Painted?	—	S.J. II–III and R.G. II–III
41m	Jangal Painted?	—	S.J. II–III and R.G. II–III
41n	Quetta ware type	Quetta 414, 415	S.J. II–III and R.G. II–III
41o	Periano Painted	Loralai 275	S.J. II–III and R.G. II–III
41p	Quetta type, also Kulli	Loralai 485	S.J. II–III and R.G. II–III
41q	Quetta type, also Kulli[f]	Quetta 450	S.J. II–III and R.G. II–III
41r	Quetta type, also Kulli[f]	Quetta 450	S.J. II–III and R.G. II–III

TABLE 4—(*Continued*)

Figure Number	Type	Design Number Comparison	Relative Chronological Range
41s	Periano Painted	Loralai 295	S.J. II–III and R.G. II–III
41t	Periano Painted	Loralai 211	S.J. III and R.G. III
41u	Periano Painted	—	S.J. III and R.G. III
42a	Rana Ghundai Red-on-Red Slip	Loralai 398, 399	S.J. III and R.G. III
42b	Rana Ghundai Red-on-Red Slip	Loralai 401	S.J. III and R.G. III
42c	Rana Ghundai Red-on-Red Slip	Loralai 398–401	S.J. III and R.G. III
42d	Rana Ghundai Red-on-Red Slip	Loralai 391, 393	S.J. III and R.G. III
42e	Jangal Polychrome?	—	S.J. III and R.G. III
42f	Jangal Polychrome	Loralai 416	S.J. III and R.G. III
42g	Jangal Polychrome	Loralai 421	S.J. III and R.G. III
42h	Jangal Polychrome	Loralai 417	S.J. III and R.G. III
42i	Unidentified	Unique	—
42j	Unidentified	Unique	—
42k	Unidentified	Unique	—
42l	Quetta Associated Polychrome	Quetta 532	S.J. III and R.G. III
42m	Quetta Associated Polychrome	Quetta 516–547	S.J. III and R.G. III
42n	Quetta Associated Polychrome	Quetta 532	S.J. III and R.G. III
42o	Quetta Associated Polychrome	Quetta 547	S.J. III and R.G. III
42p	Nal-like	Nal[a]	?
42q	Quetta Associated Polychrome	Quetta 531	S.J. III and R.G. III
43a	Periano Painted Black-on-Red Slip	Loralai 203	S.J. III and R.G. III
43b	Periano Painted Black-on-Red Slip	Loralai 281	S.J. III and R.G. III
43c	Periano Painted Black-on-Red Slip	Loralai 281	S.J. III and R.G. III
43d	Periano Painted Black-on-Red Slip	Loralai 222?	S.J. III and R.G. III
43e	Periano Painted Black-on-Red Slip	Loralai 239, 242	S.J. III and R.G. III
43f	Periano Painted Black-on-Red Slip	Loralai 197	S.J. III and R.G. III
43g	Periano Painted Black-on-Red Slip	Loralai 282, 221	S.J. III and R.G. III
43h	Periano Painted Black-on-Red Slip	Loralai 325	S.J. III and R.G. III
43i	Periano Painted Black-on-Red Slip	Loralai 325	S.J. III and R.G. III
43j	Periano Painted Black-on-Red Slip	Loralai 326	S.J. III and R.G. III
43k	Periano Painted Black-on-Red Slip	Loralai 325	S.J. III and R.G. III
43l	Periano Painted Black-on-Red Slip	Loralai 324	S.J. III and R.G. III
43m	Periano Painted Black-on Red Slip	Loralai 322	S.J. III and R.G. III
43n	Periano Painted Black-on Red Slip	Loralai 304	S.J. III and R.G. III
44a	Jangal Painted, Variant 2	Loralai 95, 96	S.J. II–III and R.G. II–III
44b	Periano Painted Black-on Red Slip	Loralai 287	S.J. III and R.G. III
44c	Quetta type	Quetta 234	S.J. III and R.G. III
44d	Periano Painted	Loralai 302	S.J. III and R.G. III
44e	Periano Painted	Loralai 302	S.J. III and R.G. III
44f	Periano Painted	Loralai 276	S.J. III and R.G. III
44g	Periano Painted	—	S.J. III and R.G. III
44h	Periano Painted	Loralai 333	S.J. III and R.G. III
44i	Periano Painted	Loralai 333	S.J. III and R.G. III
44j	Periano Painted	Loralai 294	S.J. III and R.G. III
44k	Periano Painted	Loralai 298?	S.J. III and R.G. III
44l	Periano Painted	Loralai 335	S.J. III and R.G. III
44m	Periano Painted	Loralai 302	S.J. III and R.G. III
44n	Periano Painted	Loralai 340	S.J. III and R.G. III
44o	Periano Painted	Loralai 336	S.J. III and R.G. III
44p	Periano Painted	Loralai 320	S.J. III and R.G. III
44q	Periano Painted	Loralai 337	S.J. III and R.G. III
44r	Periano Painted	—	S.J. III and R.G. III
44s	Periano Painted	Loralai 261	S.J. III and R.G. III

TABLE 4—(*Continued*)

Figure Number	Type	Design Number Comparison	Relative Chronological Range
44t	Periano Painted	Loralai 261	S.J. III and R.G. III
44u	Periano Painted	Loralai 263–265	S.J. III and R.G. III
45a	Periano Painted	Loralai 261	S.J. III and R.G. III
45b	Periano Painted	Loralai 261	S.J. III and R.G. III
45c	Periano Painted	Loralai 255	S.J. III and R.G. III
45d	Periano Painted	Loralai 253	S.J. III and R.G. III
45e	Periano Painted	Loralai 258	S.J. III and R.G. III
45f	Periano Painted	Loralai 254	S.J. III and R.G. III
45g	Periano Painted	Loralai 254	S.J. III and R.G. III
45h	Faiz Mohammad Painted, or Periano Painted	Loralai 446, 256	S.J. III and R.G. III
45i	Periano Painted	Loralai 254	S.J. III and R.G. III
45j	Periano Painted	Loralai	S.J. III and R.G. III
45k	Periano Painted	—	S.J. III and R.G. III
45 l	Periano Painted	—	S.J. III and R.G. III
45m	Periano Painted	Loralai 260	S.J. III and R.G. III
45n	Periano Painted	Loralai 235	S.J. III and R.G. III
46a	Periano Painted	Loralai 271	S.J. III and R.G. III
46b–l	Periano Painted	[h]	
46m	Periano Painted	Loralai 302	—
46n	Periano Painted	—	—
47a–c	Periano Painted	[i]	S.J. III and R.G. III
47d	Periano Painted	Loralai 273–275	S.J. III and R.G. III
47e	Periano Painted	Loralai 273–275	S.J. III and R.G. III
47f	Periano Painted	—	S.J. III and R.G. III
47g	Periano Painted	Loralai 273	S.J. III and R.G. III
47h	Periano Painted	Loralai 331	S.J. III and R.G. III
47i	Periano Painted	Loralai 274	S.J. III and R.G. III
47j	Periano Painted	Loralai 272	S.J. III and R.G. III
47k	Periano Painted	Loralai 206, 261	S.J. III and R.G. III
47 l	Periano Painted	Loralai 323, 215	S.J. III and R.G. III
47m	Unidentified	?	?
47n	Periano Painted	Loralai 316	S.J. III and R.G. III
47o	Periano Painted	—	S.J. III and R.G. III
47p	Periano Painted	Loralai 314	S.J. III and R.G. III
47q	Periano Painted	Loralai 314	S.J. III and R.G. III
48a	Periano Painted	Loralai 309	S.J. III and R.G. III
48b	Periano Painted	—	—
48c	Periano Painted	—	—
48d	Periano Painted	—	—
48e	Periano Painted?	—	—
48f–j	Periano Painted	—	Probably S.J. III and R.G. III
49a	Faiz Mohammad Painted	Loralai 439	S.J. III and R.G. III
49b	Faiz Mohammad Painted	Loralai 451	S.J. III and R.G. III
49c	Faiz Mohammad Painted	Loralai 457	S.J. III and R.G. III
49d	Faiz Mohammad Painted	Loralai 457	S.J. III and R.G. III
49e	Faiz Mohammad Painted	Loralai 454	S.J. III and R.G. III
49f	Faiz Mohammad Painted	Loralai 445	S.J. III and R.G. III
49g	Faiz Mohammad Painted	—	S.J. III and R.G. III
49h	Faiz Mohammad Painted	Loralai 463	S.J. III and R.G. III
49i	Faiz Mohammad Painted	Loralai 434	S.J. III and R.G. III
49j	Faiz Mohammad Painted	Loralai 479	S.J. III and R.G. III
49k	Faiz Mohammad Painted	Quetta 487	S.J. III and R.G. III

TABLE 4—(*Continued*)

Figure Number	Type	Design Number Comparison	Relative Chronological Range
49 l	Faiz Mohammad Painted	Quetta 498	S.J. III and R.G. III
49m	Faiz Mohammad Painted	Quetta 498	S.J. III and R.G. III
49n–p	Faiz Mohammad Painted	—	S.J. III and R.G. III
49q	Faiz Mohammad Painted?	—	S.J. III and R.G. III
49r	Periano Painted?	—	S.J. III and R.G. III
49s	Periano Painted?	—	S.J. III and R.G. III
49t	Periano Painted	—	S.J. III and R.G. III
49u	Periano Painted?	—	S.J. III and R.G. III
49v	Periano Painted	Loralai 274	S.J. III and R.G. III

[a] Occasionally reference is made to occurrences of a given design outside the Loralai-Zhob Area. In such cases the chronological links are clear. See Designs, pp. 383–431.

[b] Blank spaces indicate that the assignment to type was based on reference to data other than design; for example, "paste."

[c] Sur Jangal.

[d] Rana Ghundai.

[e] In some cases comparison is with designs occurring on Kili Gul Mohammad Black-on-Red Slip, as that type was contemporaneous for at least part of the period represented by Jangal Coarse Painted, and design interchange presumably occurred.

[f] Stein, 1931, Pl. 23, 1. ix.2.

[g] Hargreaves, 1929, Pl. 18, No. 48.

[h] I do not know of a single occurrence of either this diamond design (b–h) or the fish-like triangle (i–k) in either the Quetta Valley or in Loralai. In the Quetta Valley there are running diamonds (Fairservis, 1956, Design Nos. 325–327), some of which are cross-hatched. In the latter there are suggestions of a prototype (the present paper, Design No. 305), but in neither case is there really a close similarity. The stratigraphic position of the design places it in both the Zhob Cult and Incinerary Pot Burial phases (Fig. 37).

[i] The floral(?) elements of which this design is composed are apparently unique to Baluchistan in this type (see, however, designs of Faiz Mohammad Painted). They do not occur in Quetta or Loralai, with the possible exception of Loralai Design No. 329. This would include those illustrated in Fig. 45 l–n.

large sangar on top of the mound (not illustrated).

Decorated sherds of Jhukar style are numerous in the collection. Although gathered from the surface of the site, on the basis of the Rana Ghundai stratigraphy we must expect them to fall into a chronological level following the Incinerary Pot Burial phase (Fig. 54n–s; Fig. 56a–?h).

A Ring ware sherd (Fig. 56k) and several stamped and appliqué examples (Fig. 57j–p) are of interest because they probably represent a short and late occupation of the site.

Other Objects

Prominent among the objects found are, of course, the bull figurines of Fig. 38. Other examples of figurines were also recovered (Fig. 58a–i). Of special interest is the leg fragment (Fig. 58e) so characteristic of figurines of the Quetta type.[1] Clay bangles (Fig. 58j–o), a fragment of a clay rattle (Fig. 58q), pottery stoppers or gaming pieces (Fig. 58t–u), and a piece of pottery "cake" (Fig. 58p) complete the list of finds at this site.

[1] Fairservis, 1956, Fig. 16a and possibly Fig. 17a, f, i.

TABLE 5

Comparison of Potters' Marks

Zhob (Present Paper, Fig. 59)	Quetta Valley (Fairservis, 1956, Pl. 14)
a	ii, jj
b	e
c	—
d	n?, o?, v?
e	n?, o?, v?
f	g, h
g	g, h
h	?
i	p, aa
j	—
k	k
l	m, ll
m	s
n	—

Potters' Marks
Figure 59

Of great interest are the potters' marks cut into the bodies and bases of a number of sherds which with one exception, a Periano Painted sherd (Fig. 59h), were all plainwares of fine paste. The single incised-decorated sherd has no parallel in northern Baluchistan (Fig. 59n). Most of these potters' marks are immediately comparable to those found in the Quetta Valley.[1]

[1] Fairservis, 1956, Pl. 14.

MOGHUL GHUNDAI (Z3)

Stein excavated two large trenches at this small site, displacing, as he dug, the stone sangars at the top. These had apparently been built in relatively recent times.[2] He derived no stratigraphical information from these excavations, nor did we succeed in doing so during our examination of his trenches.

One point of interest, however, deserves mention. Stein discovered an incinerary pot burial close to a wall 4 feet below the surface of his north trench.[3] The vessel had apparently been buried in the floor of the room. In addition to burned bone the pot contained two small jars, one of which contained remnants of some foodstuff. Both the large vessel and one of the two smaller are of the Periano Painted type.[4] This ceramic evidence would seem to indicate that incinerary pot burial was common during the

[2] Stein, 1929, 44.
[3] Stein, 1929, Figs. 45–46, MN.i.3, MN.i.l.
[4] Stein, 1929, Pl. 11, MNN.i.3, compare with Loralai Design Nos. 257–258 (present paper); Pl. 10, MMN.i.l compare with Loralai Design No. 242 (present paper).

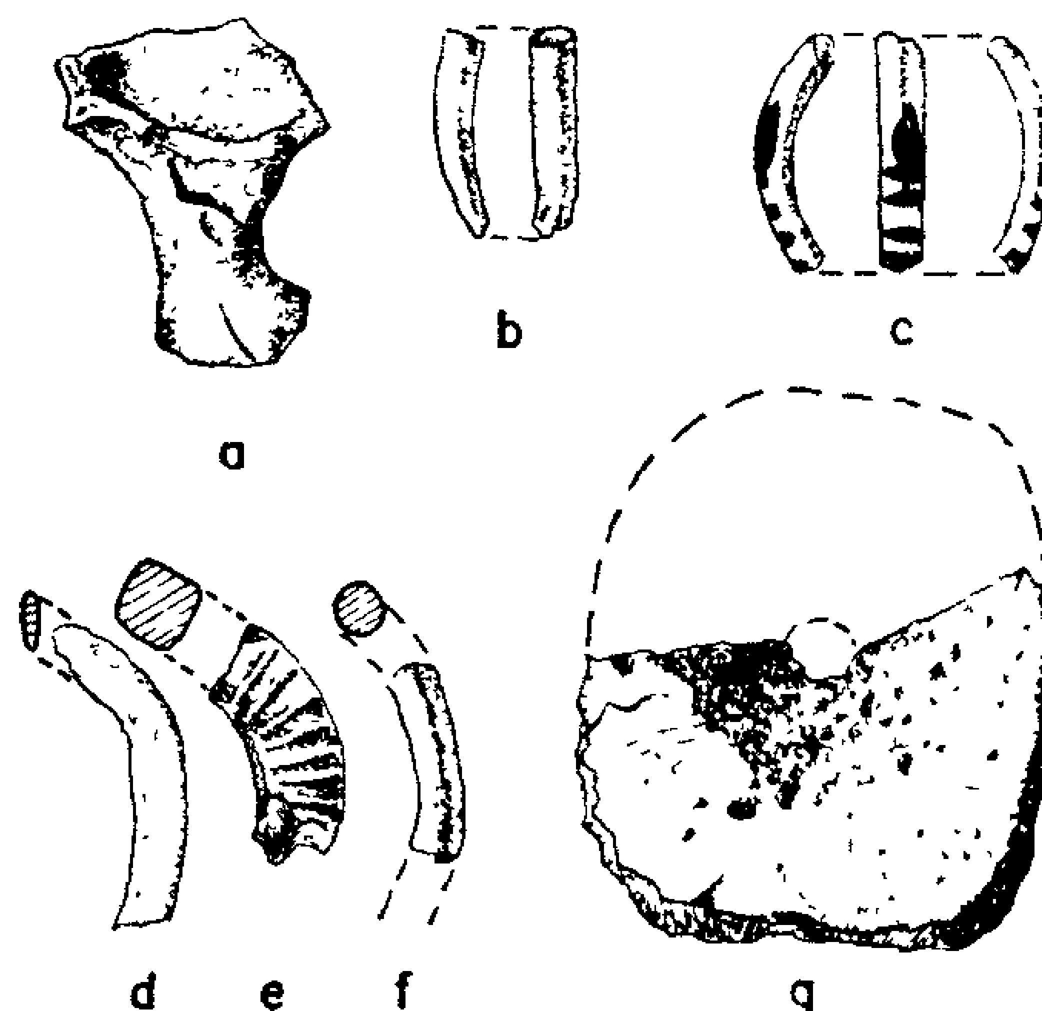


Fig. 60. Miscellaneous artifacts, Moghul Ghundai (Z3), surface. a. Base for bird figurine? b–d, f. Fragments of clay bangles. g. Pierced-clay stopper? e. Fossil invertebrate used as bangle.

TABLE 6

Relative Chronological Range of Identified Ceramic Types at Moghul Ghundai

Plate Number	Type	Relative Chronological Range
29a–n	Jangal Coarse Painted	S.J.[a] I–II and R.G.[b] I–II
29o–q	Kili Gul Mohammad Black-on-Red Slip	S.J. I–II and R.G. I–II
29r–t, ?u	Jangal Painted, Variant 1	S.J. I–III and R.G. I–III
30a–e	Jangal Painted, Variant 2	S.J. II–III and R.G. II–III
30g?	Kechi Beg Polychrome	S.J. II–III and R.G. II–III
30h	Kechi Beg Wet ware	S.J. I–II and R.G. I–II
30i–j, q–t	Periano Painted	S.J. III and R.G. III
30k–l	Jangal Polychrome	S.J. III and R.G. III
30m, o–p	Faiz Mohammad Painted	S.J. III and R.G. III
30u–w	Quetta Wet ware	S.J. III and R.G. III
31a–m	Periano Painted (late phase)	S.J. III and R.G. III
33o–s	Faiz Mohammad Painted	S.J. III and R.G. III
32a	Khojak Parallel-Striated	S.J. II–III and R.G. II–III
32b–g, i–j	Periano Reserve Slip	Zhob Cult, Incinerary Pot Burial phase
32h, k–l	Periano Wet ware	Zhob Cult, Incinerary Pot Burial phase

[a] Sur Jangal.
[b] Rana Ghundai.

Zhob Cult phase. The bull figurines[1] and a hooded, Zhob, mother-goddess figurine found by Stein furnish additional evidence on the existence of this cult.[2]

Our surface survey netted what is probably the base of a bird figurine (Fig. 60a) and a fragment of a limb of a human figurine (Fig. 60b). Bangles (Fig. 60c–f) and a perforated sherd (Fig. 60g) were the only other finds.

[1] Stein, 1929, Pl. 10, MME. 57–59.

[2] Stein, 1929, Pl. 12 MME. 61.

POTTERY CORPUS

The ceramic collection we made at the site was readily classifiable into types and the sequence of culture phases, and as a consequence the phases of occupancy were determined.[3]

Historic or later wares found at Moghul Ghundai include Rope ware (Pl. 33a–b) and various incised, stamped, and painted wares (Pl. 33c–k).

[3] The cairns of a later period found on the slopes above the site were not investigated by us. See Stein, 1929, Figs. 46–49.

KAUDANI (Z4)

This is the larger of the two mounds (Rogha-Kaudani). Neither Stein's excavation nor our work at this site produced stratigraphic data. That it was occupied at least during the Zhob Cult phase is evident from Stein's recovery of a Zhob mother goddess[4] and from the occasional sherds of familiar prehistoric types picked up on the surface of the site.[5] The bulk of the ceramics are of the rather coarse Kaudani Painted type (Pl. 34c–u; Pl. 35b–e). Ghul Painted ware (probably Type 1) does occur, however (Pl. 37a–j), as does the so-called Zhob Coarse ware (Pl. 36a–p).

Identical in paste composition and general "feel" are two knobbed covers (Pl. 35f–g) of Harappan type. It is possible that these provide evidence for contemporaneity with, say, the Harappan occupation of Dabar-Kot (for example, Rana Ghundai IV).

Some appliqué-decorated sherds and Rope ware are probably evidence for late occupation of the site (Pl. 38a–r).

[4] Stein, 1929, Pl. 12, K.14.

[5] Periano Painted: Stein, 1929, Pl. 10, K.M.1.

Fragments of unidentifiable iron objects were found scattered on the surface, but with no hint as to association (Fig. 61g). A fragment of a pottery grater and a figurine leg are of possible interest as representing Harappan and pre-Harappan cultures, respectively (Fig. 61c–d).

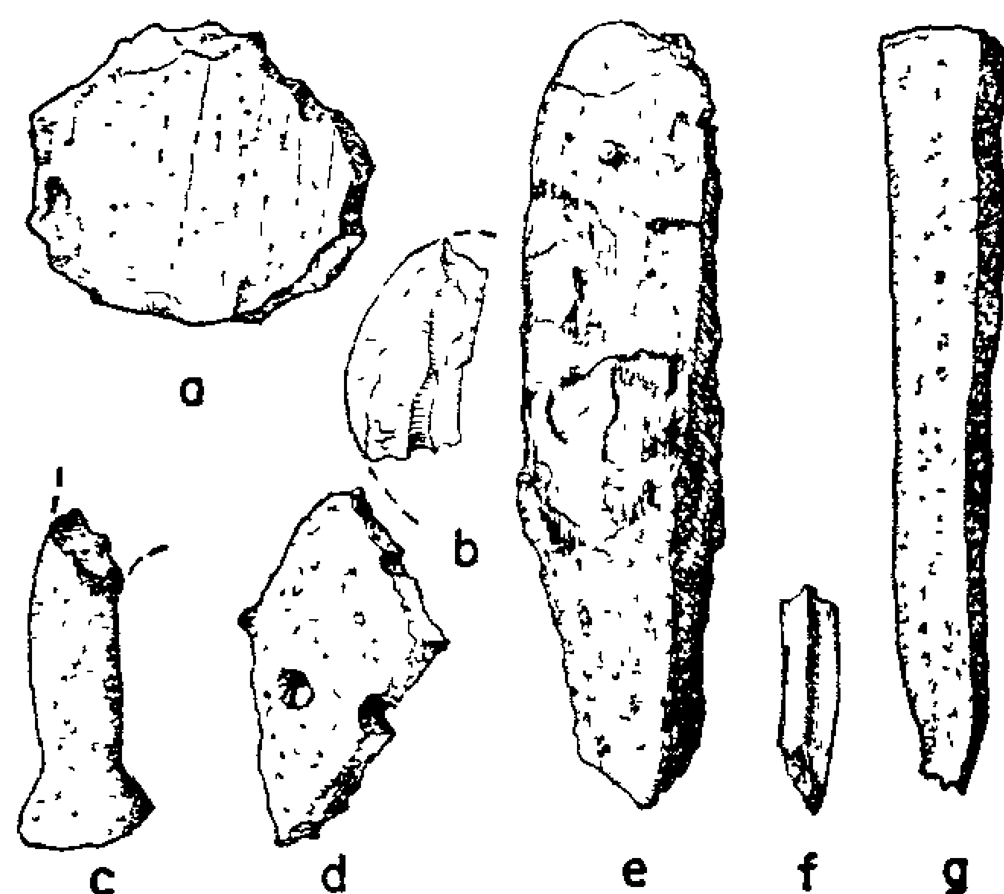


Fig. 61. Miscellaneous artifacts, Kaudani (Z4), surface. a. Clay stopper. b. Fragment of marble? bead. c. Fragment of clay figurine leg. d. Piece of pottery grater? e–g. Fragments of iron objects.

ZHOB-LORALAI AND THE QUETTA SEQUENCE

It is clear that firm typological bonds link the various cultural stages as represented in the Quetta Valley with those determined for the Zhob and Loralai sites studied.

MOTHER-GODDESS FIGURINES

The hooded female figurine, classified as the Zhob mother goddess, occurs in stratigraphic context in the following localities and culture periods:

Quetta Valley	Damb Sadaat III
Loralai	Probably Sur Jangal III, Cut E at Dabar-Kot
Zhob	Zhob Cult phase at Periano Ghundai

The Quetta type of figurine occurs in Damb Sadaat II as well as in Sur Jangal II context at that site (Fig. 13b–c).

POTTERS' MARKS

Potters' marks were observed only on sherds collected from the surface at Periano Ghundai. They occur principally in Damb Sadaat II–III in the Quetta Valley (see p. 358).

HOUSE MODELS

A single house model was found at Sur Jangal (Fig. 13o) in probable Sur Jangal III context. Another was found on the surface at Dabar-Kot (Fig. 33x).

BULL FIGURINES

In the Quetta Valley bull figurines occur in Damb Sadaat III, and at Periano Ghundai in the Zhob Cult phase (Fig. 37).

POTTERY

Jangal Coarse Painted has a parallel in the Quetta Valley in Variant 2 of Kili Gul Mohammad Black-on-Red Slip.[1] In the report on the Quetta Valley this type was, in all probability, erroneously classified with Kili Gul Mohammad Black-on-Red Slip which it probably antedates. The design motifs are similar in both types.

Kili Gul Mohammad Black-on-Red Slip is common both to Loralai-Zhob (Sur Jangal I–II and Rana Ghundai I–II) and the Quetta Valley Kili Gul Mohammad II–IV (Fig. 62).

[1] Fairservis, 1956, 256–257.

Jangal Painted can be equated in the Quetta Valley with the Kechi Beg fine line wares (Fig. 62) and to some extent with the earlier Quetta wares.

Kechi Beg Polychrome occurs in both the Quetta Valley and Zhob-Loralai. It appears also to have an extension in Rana Ghundai Red-on-Red Slip (Fig. 62).

Loralai Striped appears to have stylistic equivalents in the Quetta sequence.

Hanna Coarse Painted also has stylistic equivalents in the Quetta Valley, especially in Quetta ware (Fairservis, 1956, Quetta Design 253; the present paper, Loralai Design 427).

Faiz Mohammad Painted forms one of the strongest and, therefore, one of the most important typological links in the Indo-Iranian borderland areas (see p. 373). It occurs in Sur Jangal III and Rana Ghundai III context in Loralai, and in Damb Sadaat I–III context in the Quetta Valley. The greatest frequency of the black-on-gray ware variant is in Damb Sadaat II–III.

Malik Dark Slip occurs in both areas, and Jangal Fine Red Slip has a parallel in Charikar Red Slip in the Quetta Valley.

Among the plain or unpainted wares the parallels are fairly close. Mian Ghundai Buff Plain, Khojak Parallel-Striated, Sultan Purple, and Mian Ghundai Fine Plain occur in Loralai as they do in the Quetta Valley. We made no definitive collection of plainwares in Zhob, but sherds of some plainware types found on the surface indicate that plainware equivalents also occurred.

The true Wet wares, Quetta and Kechi Beg, are abundantly represented in both areas.

Trade Wares

Examples of trade wares were found in Damb Sadaat II–III context in the Quetta Valley. These black-on-red sherds, apparently derived directly from the Zhob Valley,[1] can be assigned to the Periano style (Sur Jangal III and Rana Ghundai III).

[1] Fairservis, 1956, Design Nos. 515–516, 523, 525, 527b, 528–530.

Fig. 62 (opposite). Zhob-Loralai and the Quetta Sequence.

1. Design Q1[1]; K.G.M. III–D.S. II
2. Design Q8; K.G.M. II–III
3. Design Q9; K.G.M. III
4. Design Q18; K.G.M. III
5. Design Q6; K.G.M. III
6. Design Q24; K.G.M. III
7. Design Q17; K.G.M. IV
8. Design Q33; K.G.M. III
9. Design Q34; K.G.M. II
10. Design Q26; K.G.M. III
11. Design Q29; K.G.M. III?
12. Design Q61; D.S. I
13. Design Q41; K.G.M. IV?
14. Design Q46a; K.G.M. III
15. Design Q39; D.S. I
16. Design Q44a; K.G.M. IV
17. Design Q58; D.S. I
18. Design Q44a; K.G.M. IV
19. Design Q44b; K.G.M. IV
20. Design Q60; D. S. I?
21. Design L24[2]; S.J. I?
22. Design L6a; S.J. I?
23. Design L8; S.J. I
24. Design L10; S.J. I?
25. Design L11; S.J. I
26. Design L14; S.J. I
27. Design L20; S.J. I
28. Design L17; R.G. Ib
29. Design L19; S.J. I?
30. Design L12; S.J. I
31. Design L45; SJ. I?
32. Design L69; S. J. I
33. Design L57; S.J. I?
34. Design L63; S.J. II?
35. Design L89; R.G. II
36. Design L64; S.J. II?
37. Design L49; S.J. I
38. Design L58; S.J. II?
39. Design L54; S.J. II
40. Design L87; R.G. II
41. Design L76; S.J. I
42. Design Q48; K.G.M. IV
43. Design Q49; K.G.M. IV
44. Design Q50; K.G.M. IV?
45. Design Q45; K.G.M. IV
46. Design Q39; D. S. I
47. Design Q25; K.G.M. IV
48. Design Q57; D.S. I
49. Design Q46b; K.G.M. IV?
50. Design Q75; D.S. I?
51. Design Q81; D.S. I?
52. Design Q79; D.S. I?

[1] Quetta material, designated by "Q," in Fairservis, 1956.

[2] Loralai-Zhob material, designated by "L," described in this monograph.

53. Design Q78; D.S. I?
54. Design Q70; D.S. I?
55. Design Q72; D.S. I
56. Design Q144; D. S. III
57. Design Q145; D.S. II
58. Design Q189; D.S. III
59. Design Q109; D.S. III
60. Design Q122; D.S. III
61. Design Q201; D.S. II
62. Design Q388; D.S. II or III
63. Design Q527a; D.S. III
64. Design L50; S.J. II?
65. Design L61; S.J. I
66. Design L92; S.J. III
67. Design L102; S.J. II?
68. Design L119; S.J. II?
69. Design L123; S.J. II?
70. Design L126; S.J. III?
71. Design L139; S.J. II
72. Design L192; S.J. III
73. Design L171; S.J. III
74. Design L175; S.J. III
75. Design L196; S.J. III?
76. Design L163; S.J. III
77. Design L181; S.J. III?
78. Design L253; S.J. I
79. Design L257; S.J. III?
80. Design L261; S.J. III?
81. Design L209; S.J. III?
82. Design L288; S.J. III
83. Design L283; S.J. III?
84. Design L282; S.J. III
85. Design Q135; D.S. II
86. Design Q225; D.S. II
87. Design Q229; D.S. II–III
88. Design Q202; D.S. II
89. Design Q272; D.S. II
90. Design Q204; D.S. II
91. Design Q529; D.S. II
92. Design Q530; D.S. III
93. Design Q527b; D.S. III
94. Design Q381; D.S. II
95. Design Q371; D.S. II
96. Design Q326; D.S. II
97. Design Q175; D.S. II
98. Design Q405; D.S. II?
99. Design Q353; D.S. III
100. Design Q346; K.G.M. IV–D.S. II
101. Design Q349; D.S. III
102. Design Q357; D.S. II–III
103. Design Q290; D.S. II?
104. Design Q302; D.S. II
105. Design Q289; D.S. II
106. Design L281; S.J. III?
107. Design L197; S.J. III?
108. Design L201; S.J. III?
109. Design L291; S.J. III
110. Design L293; S.J. III
111. Design L297; S.J. III?
112. Design L299; S.J. III
113. Design L272; S.J. III
114. Design L276; S.J. III
115. Design L303; S.J. III
116. Design L302; S.J. III?
117. Design L306; S.J. III
118. Design L305a; S.J. III?
119. Design L268; S.J. III
120. Design L320; S.J. III
121. Design L313; S.J. III
122. Design L315; S.J. III
123. Design L316; S.J. III
124. Design L317; S.J. III?
125. Design L327; S.J. III?
126. Design L329; S.J. III?
127. Design L331; S.J. III?
128. Design Q147; D.S. III
129. Design Q472; D.S. II
130. Design Q471; D.S. III
131. Design Q505; D.S. II
132. Design Q477; D.S. II?
133. Design Q482; D.S. III
134. Design Q483; D.S. II
135. Fairservis, 1956, Fig. 55; D.S. II
136. Design Q492; D.S. II
137. Design Q486; D.S. II
138. Fairservis, 1956, Fig. 59b2; D.S. II–III
139. Fairservis, 1956, Fig. 16f; D.S. III
140. Fairservis, 1956, Fig. 18a; D.S. III
141. Fairservis, 1956, Fig. 21a, D.S. III
142. Design L428; S.J. III
143. Design L442; S. J. III
144. Design L458; S.J. III
145. Design L437; S.J. III?
146. Design L455; S.J. III?
147. Design L457; S.J. III
148. Design L473; S.J. III?
149. Design L482; S. J. III?
150. Design L468; S.J. III?
151. Design L479; S.J. III?
152. Design L483; S.J. III?
153. This paper, Fig. 76a; S.J. III
154. This paper, Fig. 13a; S.J. III?
155. Stein, 1929, Pl. 9, P.W. 9; Zhob Cult
156. Stein, 1929, Pl. 16, D.N.d. 9; Zhob Cult
157. This paper, Fig. 38; probably Zhob Cult
158. This paper, Fig. 13o; S. J. III

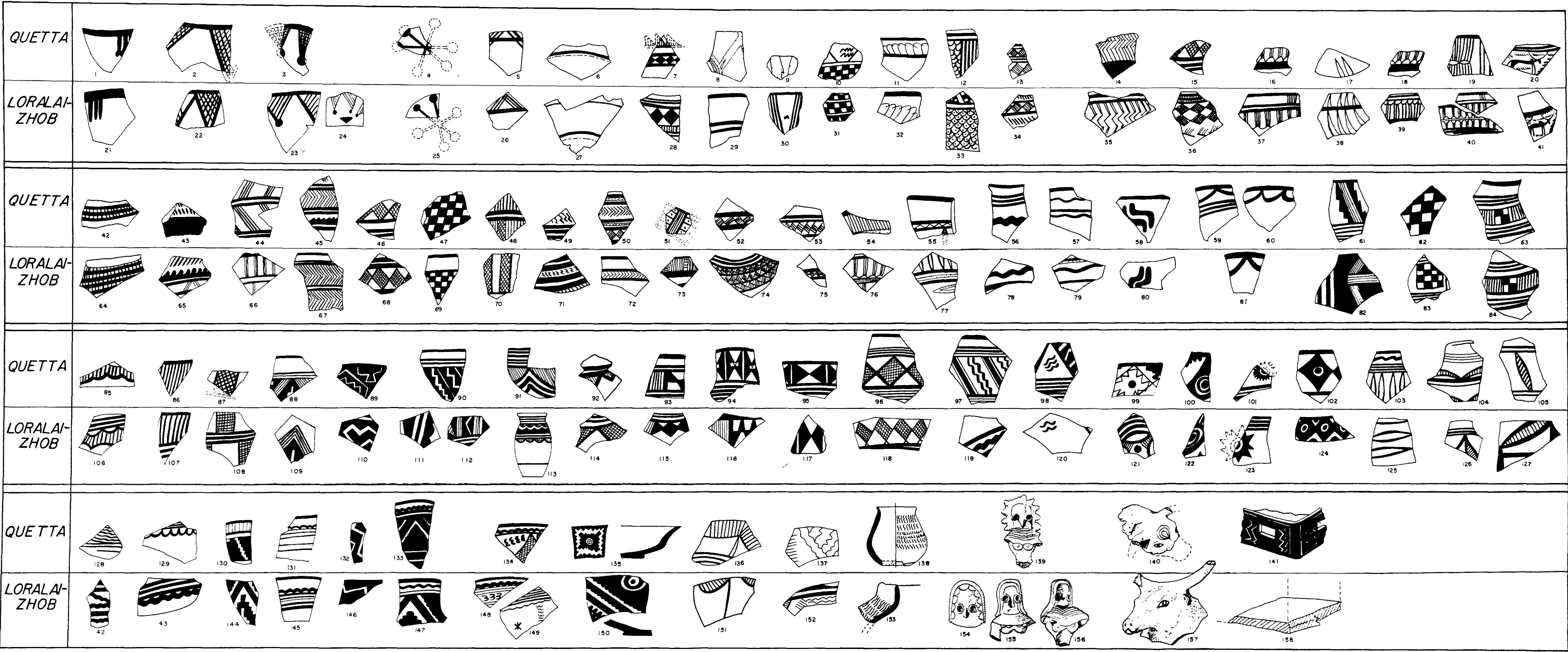


FIG. 62. Zhob-Loralai and the Quetta sequence.

TABLE 7

COMPARATIVE STRATIGRAPHY OF THE QUETTA VALLEY AND SITES OF LORALAI-ZHOB

Quetta Valley	Rana Ghundai	Sur Jangal	Dabar-Kot	Periano Ghundai
	Rana Ghundai IV		Ghul? Jhukar? Harappan Occupation	Incinerary Pot
Damb Sadaat III	Rana Ghundai IIIc Rana Ghundai IIIb		Zhob Cult	Zhob Cult
Damb Sadaat II Damb Sadaat I	Rana Ghundai IIIa	Sur Jangal III	↑	↑
	Rana Ghundai II	Sur Jangal II	Prehistoric cultures of Group I	Prehistoric cultures
Kili Gul Mohammad IV			|	|
Kili Gul Mohammad III	Rana Ghundai Ib	Sur Jangal I Virgin soil	↓	↓
	Rana Ghundai Ia			
Kili Gul Mohammad II Kili Gul Mohammad I	?			

CORRELATION

Figure 62

The earliest culture known in Zhob-Loralai, Rana Ghundai Ia, probably equates with either the latest phase of Kili Gul Mohammad II or the earliest phase of Kili Gul Mohammad III on the basis of its analogy to the Burj Basket-Marked ceramic type, and the presence of a sherd of Jangal Coarse Painted. Rana Ghundai Ib and Sur Jangal I appear to be chronologically parallel with Kili Gul Mohammad III, as the wheelmade Kili Gul Mohammad Black-on-Red Slip is found in both areas and Jangal Coarse Painted and various coarse decorated types found in Kili Gul Mohammad III are closely related.

As stated in the Quetta report, there was evidence that Kechi Beg Polychrome marked a later phase of the period represented by Kili Gul Mohammad IV and Damb Sadaat I.[1] The relative stratigraphy of this type, as described for Sur Jangal (Fig. 10), appears to confirm that evidence. Jangal Painted wares dominate Rana Ghundai II and Sur Jangal II. These equate comfortably with the Kechi Beg wares of Kili Gul Mohammad IV and Damb Sadaat I in the Quetta Valley. Notable, too, is a similar conformity of Kechi Beg Wet ware and Mian Ghundai Fine Plain in both areas. Khojak Parallel-Striated is another type that occurs in this period. The evidence indicates that Kili Gul Mohammad IV and Damb Sadaat I are contemporaneous with Rana Ghundai II and Sur Jangal II.

The numerous stylistic parallels between Quetta ware and Periano Painted wares, the presence in both areas under discussion of such types as Faiz Mohammad Painted, Quetta Wet, Mian Ghundai Plain Buff Slip, Mian Ghundai Buff Plain, and Mian Ghundai Fine Plain, equate Damb Sadaat II–III, Sur Jangal II, and Rana Ghundai III chronologically.

In the Quetta Valley, Zhob mother goddesses found in Damb Sadaat III were associated with a variety of painted pottery on which the Sadaat type of design dominated.[2] This design group is apparently a survival of Quetta ware designs which occur initially in that context. Sadaat designs appear in the Periano Painted type of wares in Loralai.[3] A funerary vessel from Moghul Ghundai, illustrated by Stein, is decorated with a Sadaat motif.[4] It thus appears that the Zhob Cult equates in time with Damb Sadaat III. Accordingly, Piggott's Phase IIIc at Rana Ghundai must also equate with this

[1] Fairservis, 1956, 330.

[2] Fairservis, 1956, 362 ff.

[3] For example, see the present paper, Loralai Designs 203, 205, 236; Fairservis, 1956, Damb Sadaat Single Line Designs 253, 255–257, 258, 261

[4] Stein, 1929, Pl. 11, MM. 11.i 3.

late period. The last phase of Sur Jangal III may be slightly earlier, as the fish motif is not represented (p. 358, Table 5, n). However, the presence of the Zhob goddesses in Sur Jangal III indicates that the time difference is probably negligible.

HARAPPAN CONTACTS

In the Quetta Valley the best evidence for contact with the Harappan civilization appears in Damb Sadaat III. In Loralai it appears at Rana Ghundai IV; at Dabar-Kot it is very probably post-Zhob Cult, though overlappings with the Harappan occupation are not unlikely. In Zhob there is some evidence for Harappan contact in both the Zhob Cult phase (which appears to confirm some overlap at Dabar-Kot; see p. 330) and the Incinerary Pot Burial phase at Periano Ghundai. Kaudani Painted ware at Periano Ghundai and Kaudani bears some evidence of Harappan influence.

To summarize: The earliest contacts are probably Damb Sadaat III, Zhob Cult Period, and the strongest contacts during Rana Ghundai IV or post-Sur Jangal III.

APPENDIX 1. POTTERY TYPES OF LORALAI-ZHOB

Jangal Coarse Painted

Figure 63

Site: L4, Cut 1.

Construction: Handmade; some indications of coiling and basket marks.

Firing: Oxidizing, rarely reducing.

Paste: *Color:* 7.5 YR 6/4; 5 YR 6/6, 7/3–7/4, 7/8, *Temper:* Kind, hard clay, occasional black or red temper; size, small; shape, angular; amount, moderate. *Texture:* Rough. *Hardness:* 3–3.5.

Surface Finish: Interior, frequently painted; side, burnished smooth; exterior, rough.

Surface Color: 5 YR 7/6; 2.5 YR 5/6; 10 YR 7/3; 10 YR 4/1 (rare). Red slip occasionally, 7.5 YR 5/6. *Paint color:* 5 YR 4/2, 4/1, 5/4, 3/2.

Thickness: Extremes, 1.3–0.6 cm.; mean, 1.0 cm.

Decoration: Geometric designs painted in black, usually on inside of vessel, particularly rim area; also painted design on interior at bottom of vessel.

Miscellaneous: Interior decorated area is sometimes burnished to a shine. Jangal Coarse Painted has a possible equivalent in Variant 2, Kili Gul Mohammad Black-on-Red Slip, described in the Quetta report.[1] It is probable that Kili Gul Mohammad Red Paint ware, described in the same report,[2] is another variant of this type, though it is not found in Loralai.

Kili Gul Mohammad Black-on-Red Slip

Figure 64

Because this type, which is almost exactly the same in both areas, has been described in the report on the Quetta Valley excavations,[3] it is unnecessary to repeat it here. In Loralai, however, the red slip has a tendency towards a slightly more violet quality than in the Quetta Valley, for example, 7.5 R 6/4–7/4.

Though stratigraphic differentiation is not as yet definable, the prevalence of a coarse ware, decorated in Kili Gul Mohammad Black-on-Red style, in the lower levels at both Sur Jangal and Rana Ghundai merits being described as a separate type. It is, therefore, designated as Jangal Coarse Painted (p. 365). It should be noted that this should now be regarded as including Variant 2 of Kili Gul Mohammad Black-on-Red Slip as previously described.

One of the features of this type, which appears to have been popular in the Loralai Area and occurs only sparsely in the Quetta Valley, is the knife-like sharpness of the rims (Fig. 64).

It must be pointed out that in the identification of this type, slip color should not be too rigidly interpreted. The difference between the tan or buff colors of the order of 5 YR 6/6 and the violet-reds or dull reds of 7.5 R 4/4, 5/6, 7/4 is pronounced, but nothing in paste, form, or decoration warrants the setting up of another type. This only serves to point up the danger of classifying ceramics primarily on the basis of slip color.

Jangal Painted

It is difficult to define Jangal Painted as a separate type, because of the similarity of its decoration to that of the fine-line Kechi Beg decorated wares of the Quetta Valley. This is especially true in the black-on-buff ware sherds recovered in the lower levels of Sur Jangal II (for example, see Designs 47–69). The Kechi Beg and these black-on-buff wares are undeniably of a similar origin. The designs on Jangal Painted Black-on-Red are like those of the Kechi Beg fine line decoration style, but with significant additions (for example, stylized bulls and black bucks). The stylization of several design motifs becomes extreme in some examples that seem to be characteristic of the Sur Jangal III phases. The use of a red or reddish purple slip is not only contemporaneous with, but continues later than, the use of a buff slip in this type.

To avoid the possible confusion resulting from combining the black-on-buff and the black-on-red variants of this pottery type, I am describing them separately though they are essentially the same in such features as paste and firing.

Variant 1, Black-on-Buff Slip

Figure 65

Site: L4.

This variant is essentially the same as Kechi Beg Black-on-Buff in the Quetta Valley sequence.[4] It occurs most frequently in the earliest levels of Sur Jangal II.

[1] Fairservis, 1956, 256.
[2] Fairservis, 1956, 261–262.
[3] Fairservis, 1956, 256–257.
[4] Fairservis, 1956, 255–256.

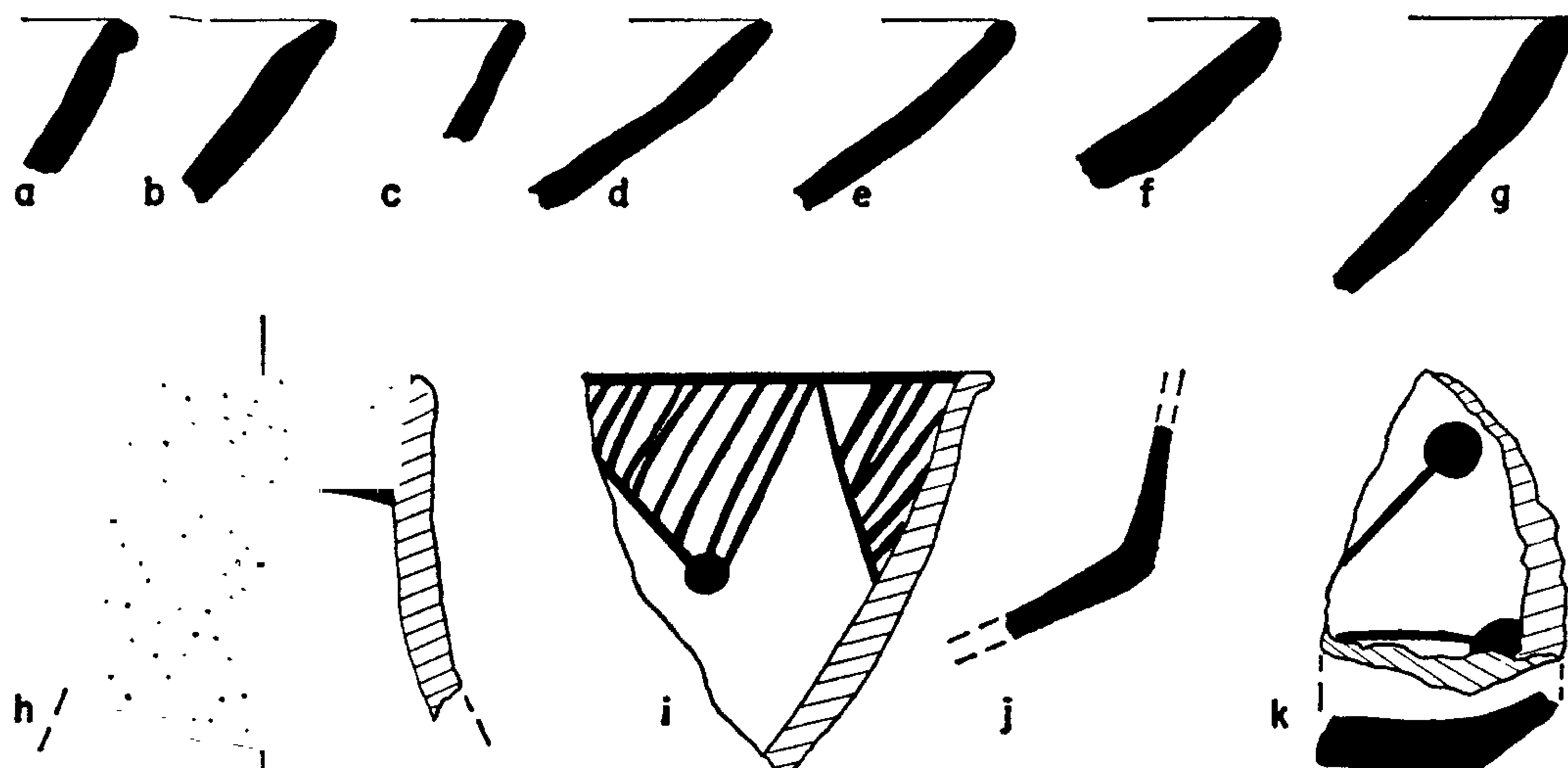


Fig. 63. Vessel shapes, rim profiles, and bases, Jangal Coarse Painted.

Variant 2, Black-on-Red Slip
Figure 66

Site: L4.
Construction: Wheelmade.
Firing: Oxidizing.
Paste: *Color:* 7.5 YR 6/4, 7/4, 6/6; 10 YR 6/4, 7/4. *Temper:* Principally fine hard clay; size, fine; shape, angular; amount, moderate. *Texture:* Smooth. *Hardness:* 2.5–3.

Surface Finish: Smooth.

Surface Color: *Slip:* 7.5 R 4/6, 5/8, 4/8, 7/4 (violet), 5/4 (purplish); 10 R 5/6–5/8, 4/4. *Paint color:* 2.5 YR 5/4. *Unslipped surface:* 5 YR 6/4, 7/4; 5 Y 8/3.

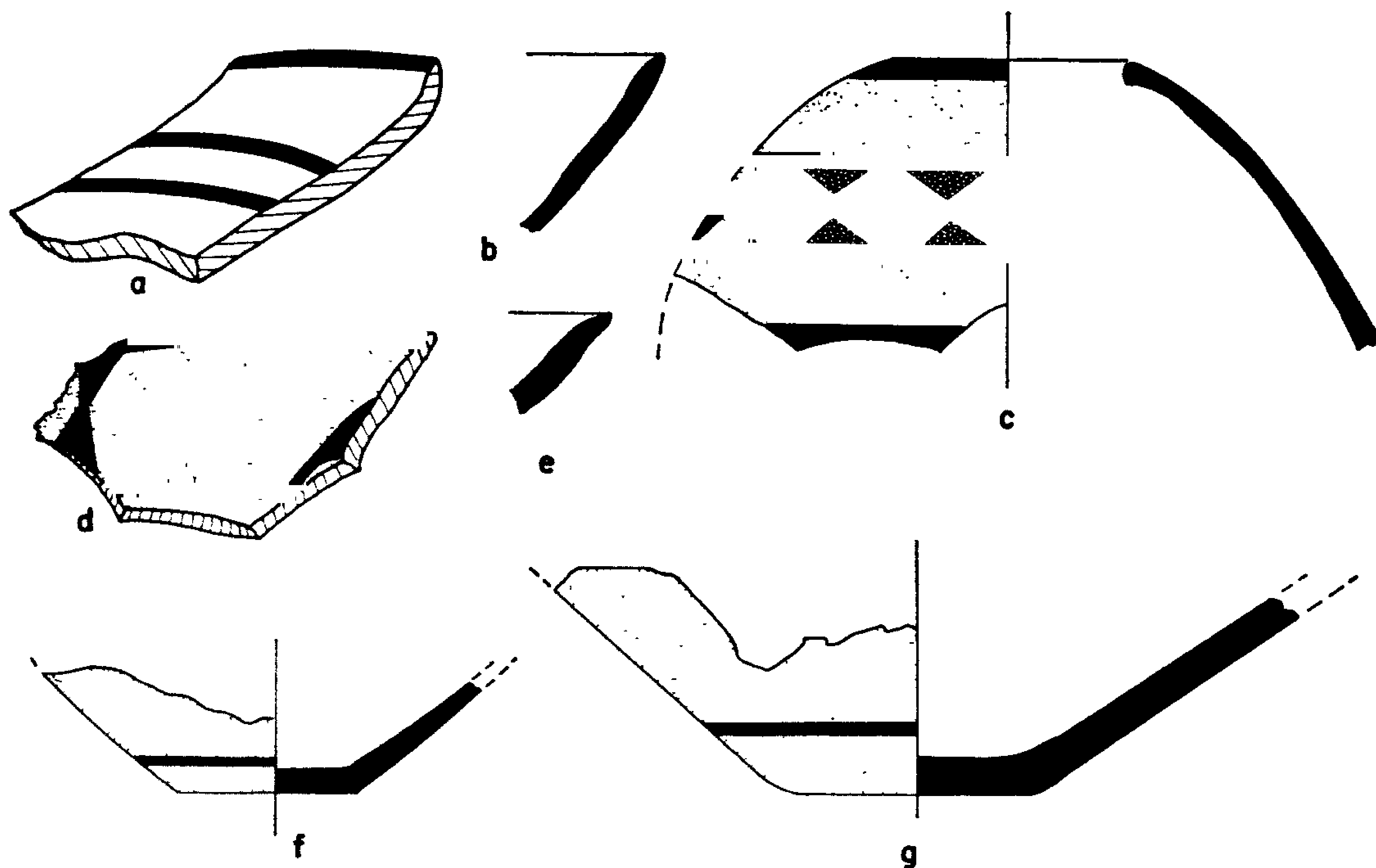


Fig. 64. Vessel shapes, rim profiles, and bases, Kili Gul Mohammad Black-on-Red Slip.

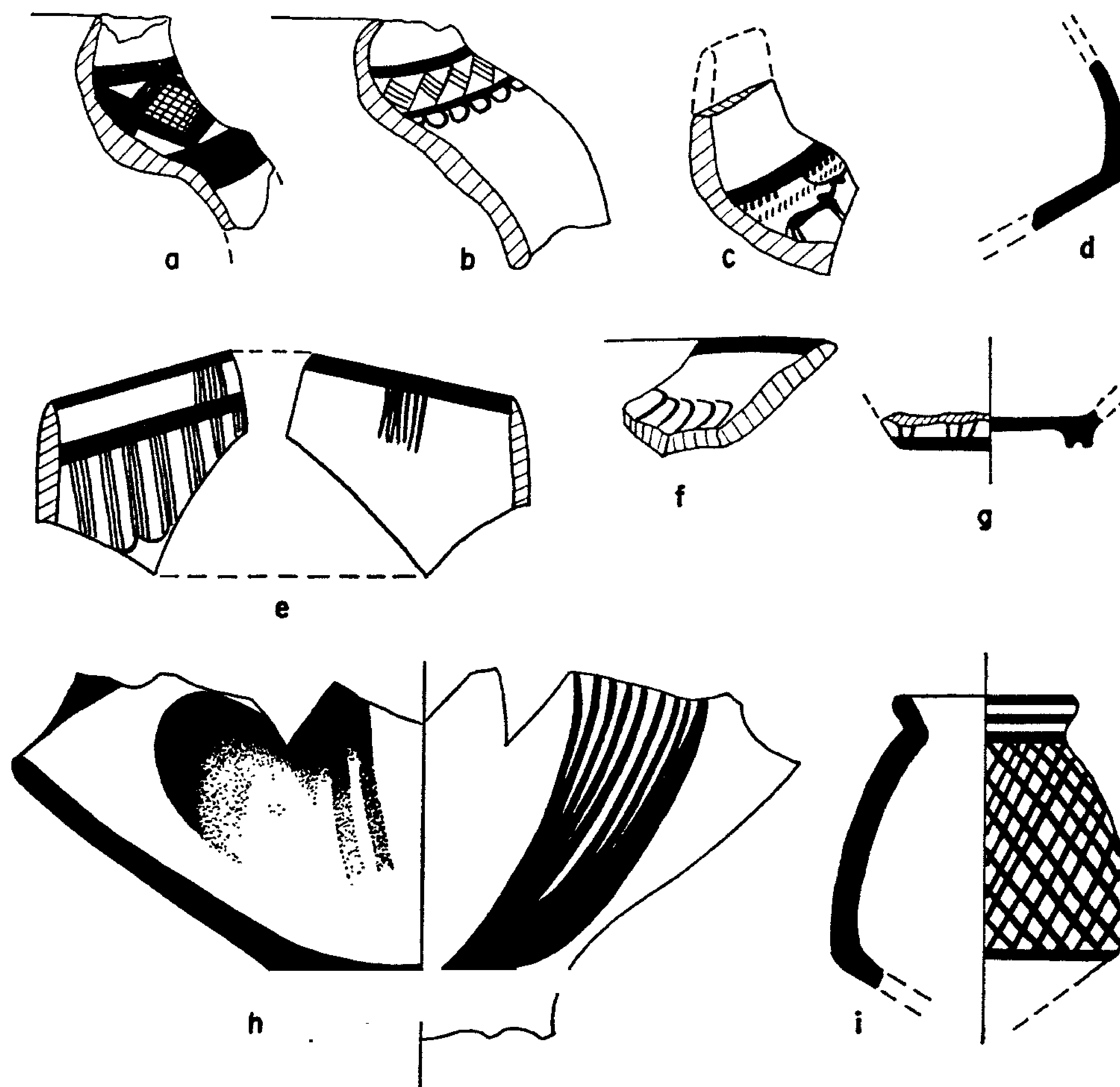


FIG. 65. Vessel shapes, rim profiles, and bases, Jangal Painted, Variant 1.

THICKNESS: Extremes, 0.4–0.8 cm.; mean, 0.6 cm.
DECORATION: Fine-line drawing (0.1–0.5 cm.) in black paint on red slip; Geometric designs, stylized animals, horizontal running lines.
MISCELLANEOUS: Rarely are thick sherds (over 1 cm. thick) with coarse-textured paste found. These are decorated in the same way as thinner examples.

KECHI BEG POLYCHROME

Figure 67

This ceramic type is described in the Quetta Valley report.[1] Rana Ghundai Red-on-Red Slip is probably an extension of Kechi Beg Polychrome. Many of the designs are similar (p. 362), and the decoration technique is identical.

[1] Fairservis, 1956, 259.

PERIANO PAINTED

Figures 68–69

This pottery type is distinguishable primarily by its decoration which usually consists of a broad over-all geometric pattern painted with black on a reddish slip. The painted lines are very much broader on the average than those of Jangal Painted. The slip color is also somewhat duller in Periano Painted than in Jangal Painted. The forms are open bowls, platters, and cups. The two variants are without any obvious stratigraphic differentiation.

VARIANT 1, BLACK-ON-BUFF SLIP

Figure 68d, f

This variant conforms in all details to Variant 2 except for its buff or cream slip on which geometric

designs were painted in black. The slip color is usually 5 Y 8/4; 5 YR 8/4; 10 YR 8/4, 7/4; paint color, 10 YR 3/2, 4/1.

VARIANT 2, BLACK-ON-RED SLIP

Figure 68a–c, e, g–h; Figure 69

SITE: L4.

CONSTRUCTION: Wheelmade.

FIRING: Oxidizing.

PASTE: *Color:* 7.5 YR 6/4; 10 YR 5/3; 2.5 YR 5/8. 5/6. *Temper:* Undistinguishable, occasional very fine, hard clay. *Texture:* Smooth. *Hardness:* 3.

SURFACE FINISH: Smooth.

SURFACE COLOR: *Slip:* 10 R 4/4, 5/3, 4/3, 4/6–5/6, 4/2; 7.5 R 5/4. *Paint:* 5 YR 4/1, 3/1.

THICKNESS: Extremes, 0.3–0.8 cm.; mean, 5 cm.

DECORATION: Typically, an over-all design painted in black on a reddish slip with broad lines (0.4–3.2 cm.)

LORALAI STRIPED

Figure 70

Loralai Striped is distinguished by open bowls with characteristic interior decoration.

SITE: L4.

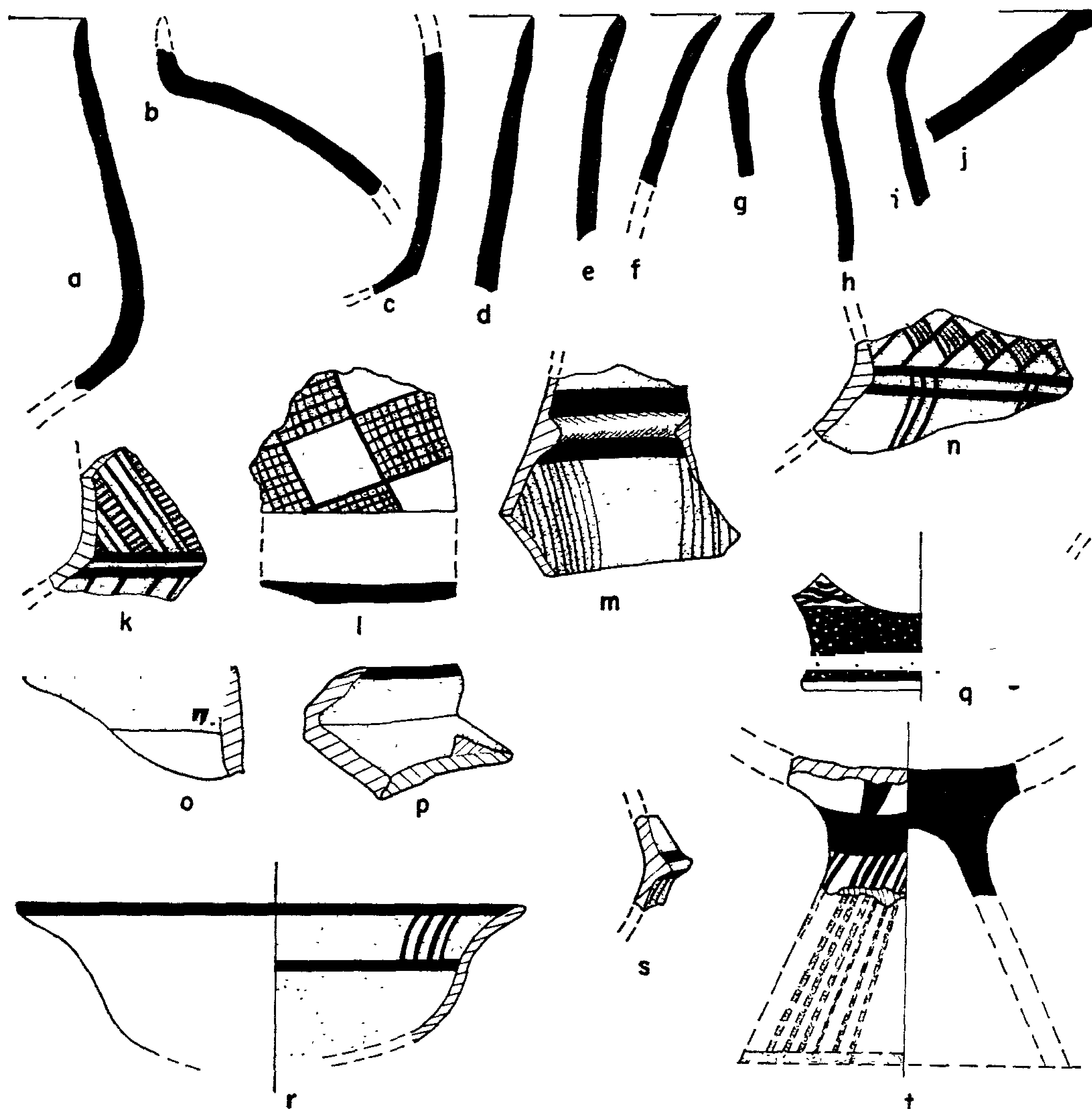


FIG. 66. Vessel shapes, rim profiles, and bases, Jangal Painted, Variant 2.

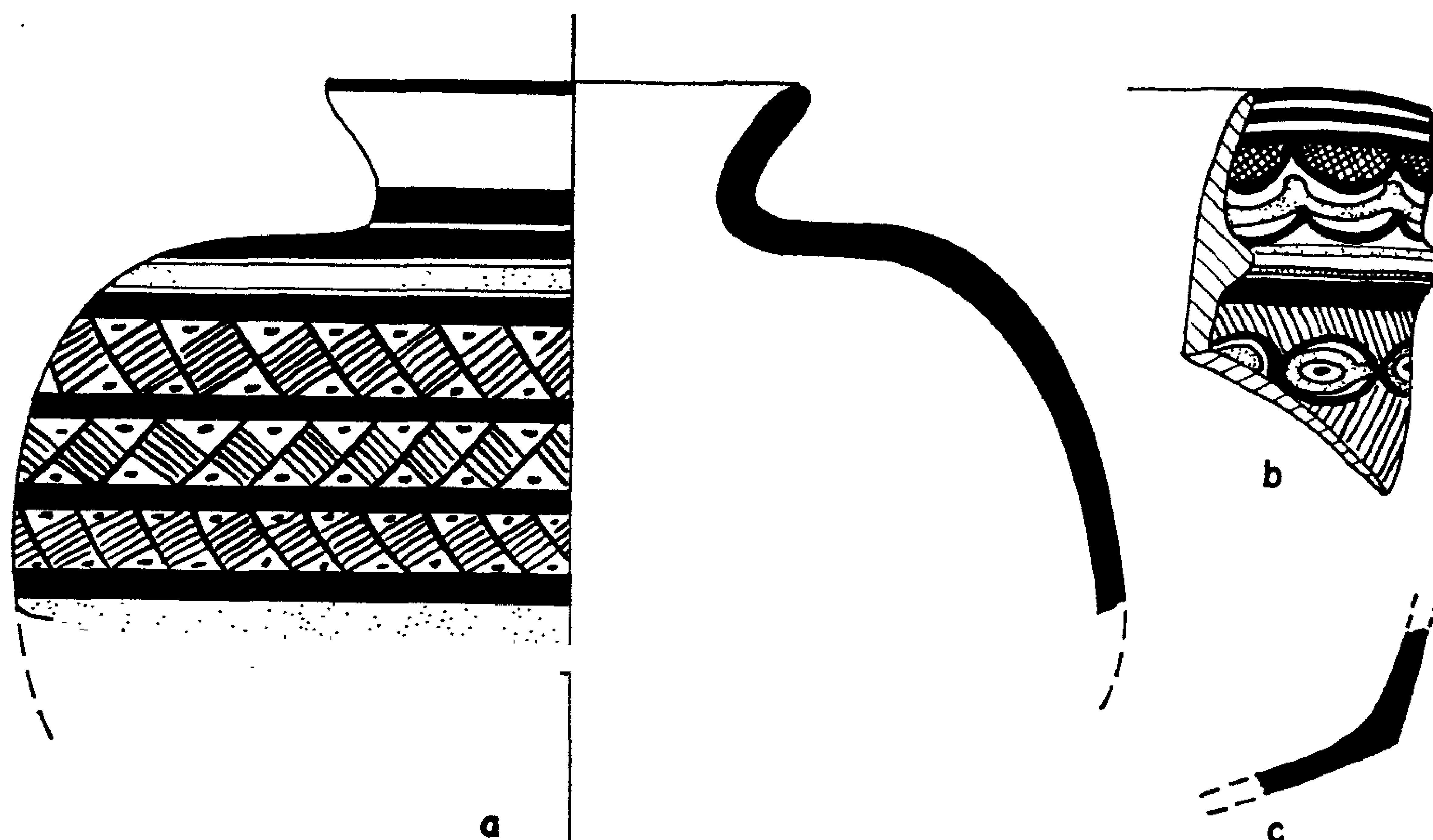


Fig. 67. Vessel shapes, rim profiles, and bases, Kechi Beg Polychrome.

Construction: Wheelmade.

Firing: Oxidizing.

Paste: *Color* 7.5 YR 6/4; 10 YR 7/2, 7/3; 5 YR 6/4. *Temper:* Kind, hard clay; size, very fine to small; shape, angular; amount, moderate to sparse. *Hardness:* 3–4.

Surface Finish: Smooth (occasional temper pock marks).

Surface Color: *Red Slip:* 2.5 YR 5/4–5/6; 10 R 5/4; 10 R 5/3–4/3, 5/6; 10 YR 7/2, 7/3; 7/5 R 5/2. *Paint:* 10 YR 4/1; 10 R 4/1, 3/2–2/2.

Thickness: Extremes, 0.6–1.0 cm.; mean, 0.8 cm.

Decoration: A red-painted band usually extends from the rim well down on the interior of the vessel; sometimes this is repeated on the exterior. The rim is usually painted black; another black line outlines the lower edge of the red-painted horizontal band. Usually a series of sloping, slightly curving lines are drawn from the rim to this lower line. These lines are thick at top and thin towards the bottom of the vessel. Frequently, a number of horizontal lines on the exterior are connected by groups of straight or slanting verticals. Variations of these design elements, and occasionally other designs, occur below the red band.

Miscellaneous: There is a tendency towards flat rims in the later stages of the occurrence of this type at Sur Jangal. Very probably ring bases also occur in the late stages, but no examples have so far been found. Occasionally black-on-buff slip, or unslipped, examples of this type have been found. There is no stratigraphic distinction among them.

The knife-like rim of Kili Gul Mohammad Black-on-Red Slip occurs among the earliest examples of this type.[1]

Rana Ghundai Red-on-Red Slip

Figure 71

Site: L4.

Construction: Wheelmade.

Firing: Oxidizing.

Paste: *Color:* 10 YR 7/4–7/6; 7/5 YR 6/4; 5 YR 6/6, 7/6. *Temper:* None discernible. *Texture:* Smooth. *Hardness:* 3.5.

Surface Finish: Smooth.

Surface Color: *Slip:* 7.5 R 5/4; 2/5 YR 4/6; red paint, 7.5 R 3/6, 4/4; black paint, 2.5 YR 3/2.

Thickness: Extremes, 0.4–0.7 cm.; mean, 0.6 cm.

Decoration: Black and red painted geometric designs and straight lines on a red slip.

Jangal Polychrome

Figure 72

Site: L4.

Construction: Wheelmade.

Firing: Oxidizing.

Paste: *Color:* 2.5 YR 5/6. *Temper:* None discernible. *Texture:* Smooth. *Hardness:* 3.

Surface Finish: Smooth.

Surface Color: *Slip:* 10 R 4/4, 4/6; 2.5 YR 5/6;

[1] Fairservis, 1956, 256.

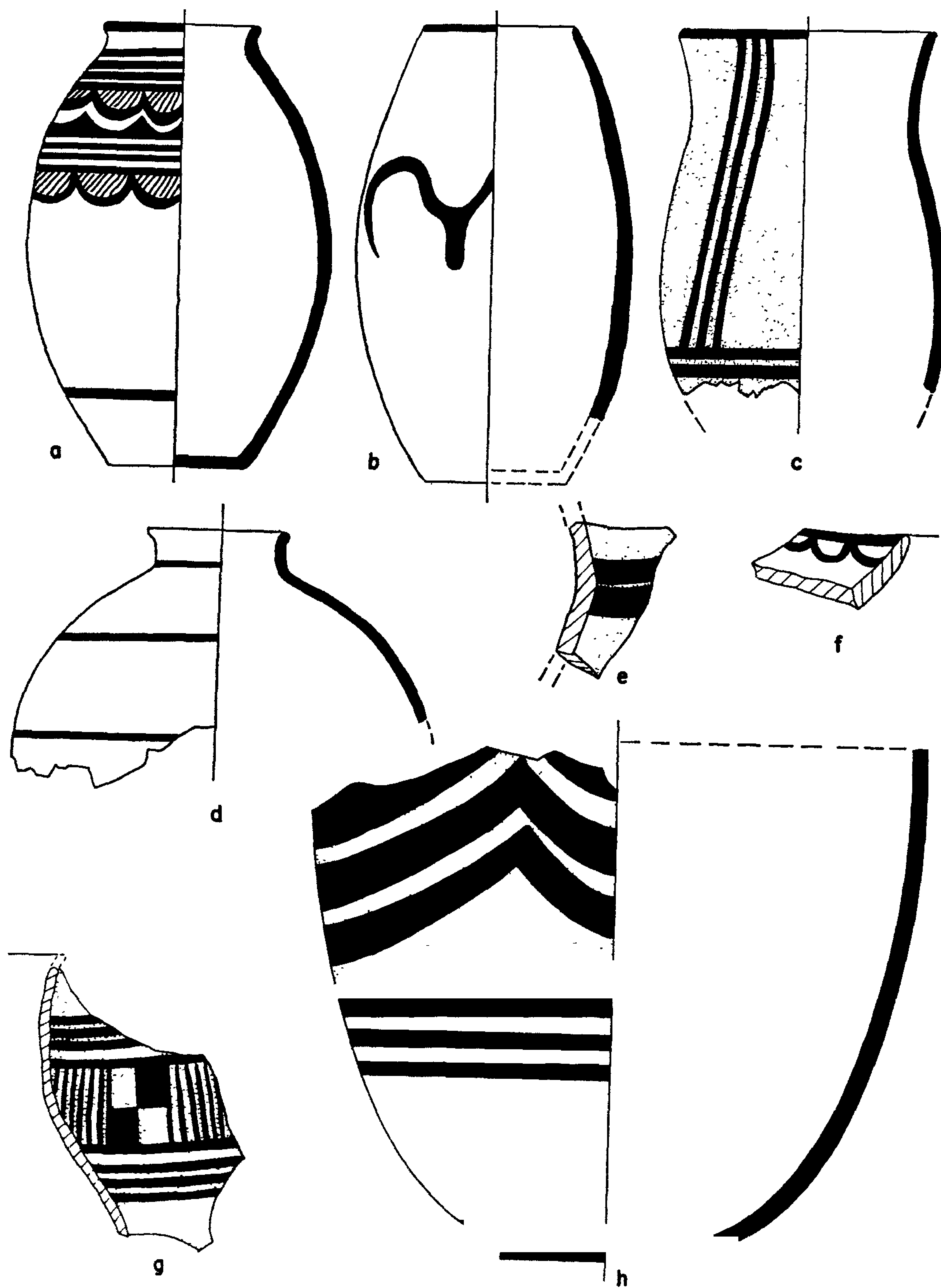


FIG. 68. Vessel shapes, rim profiles, and bases, Periano Painted, Variants 1 and 2.

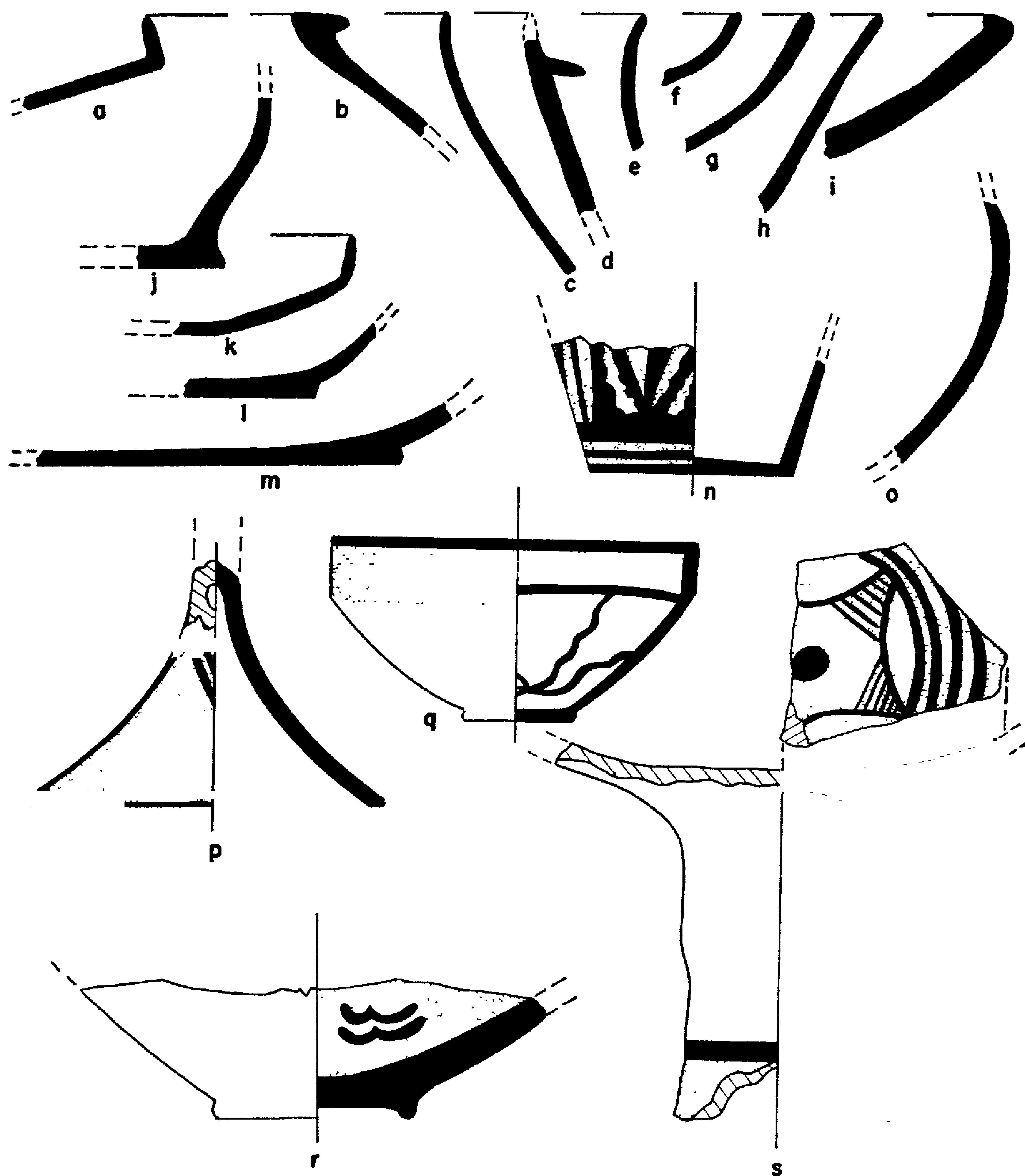


FIG. 69. Vessel shapes, rim profiles, and bases, Periano Painted, Variant 2.

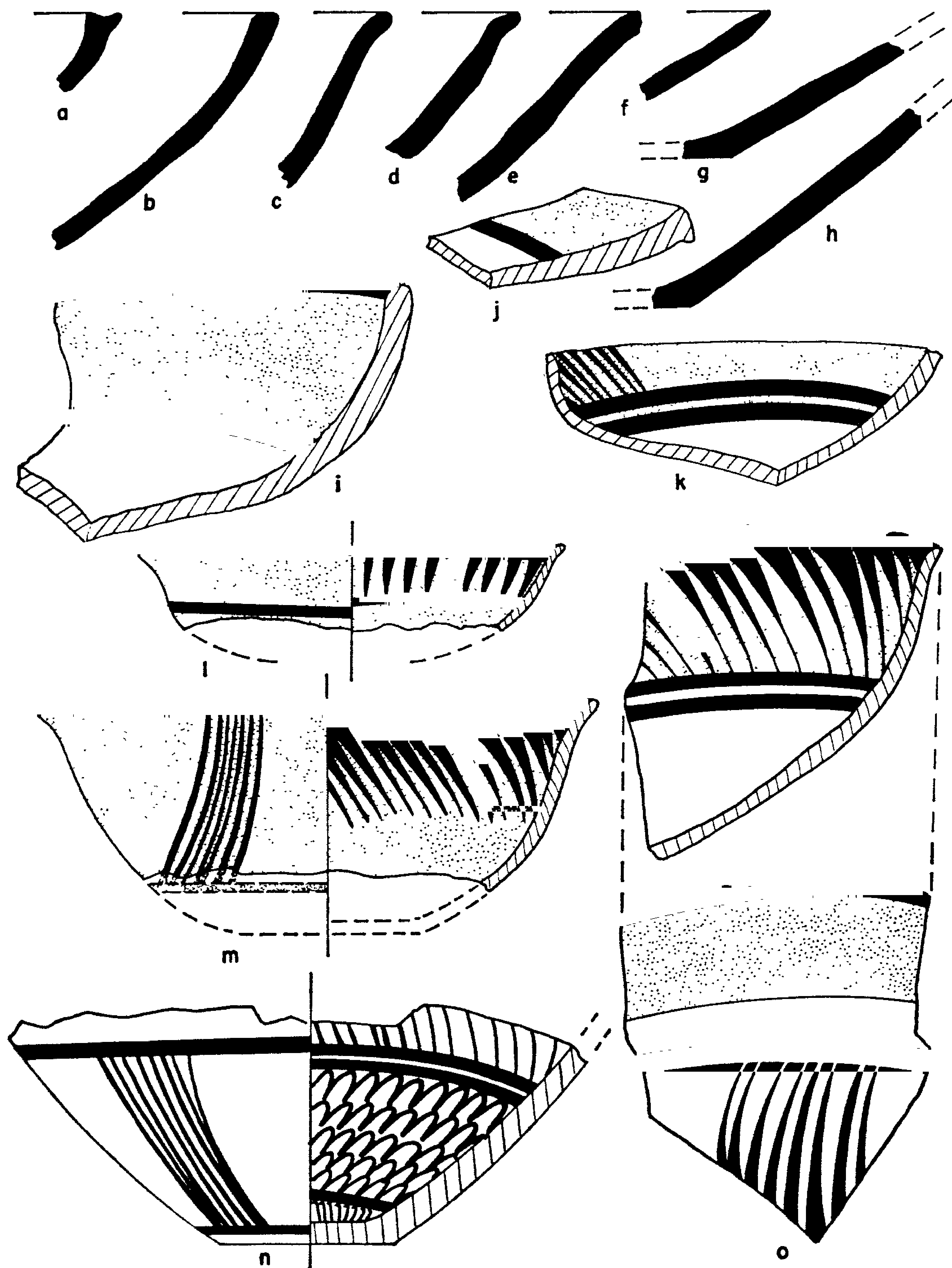


FIG. 70. Vessel shapes, rim profiles, and bases, Loralai Striped.

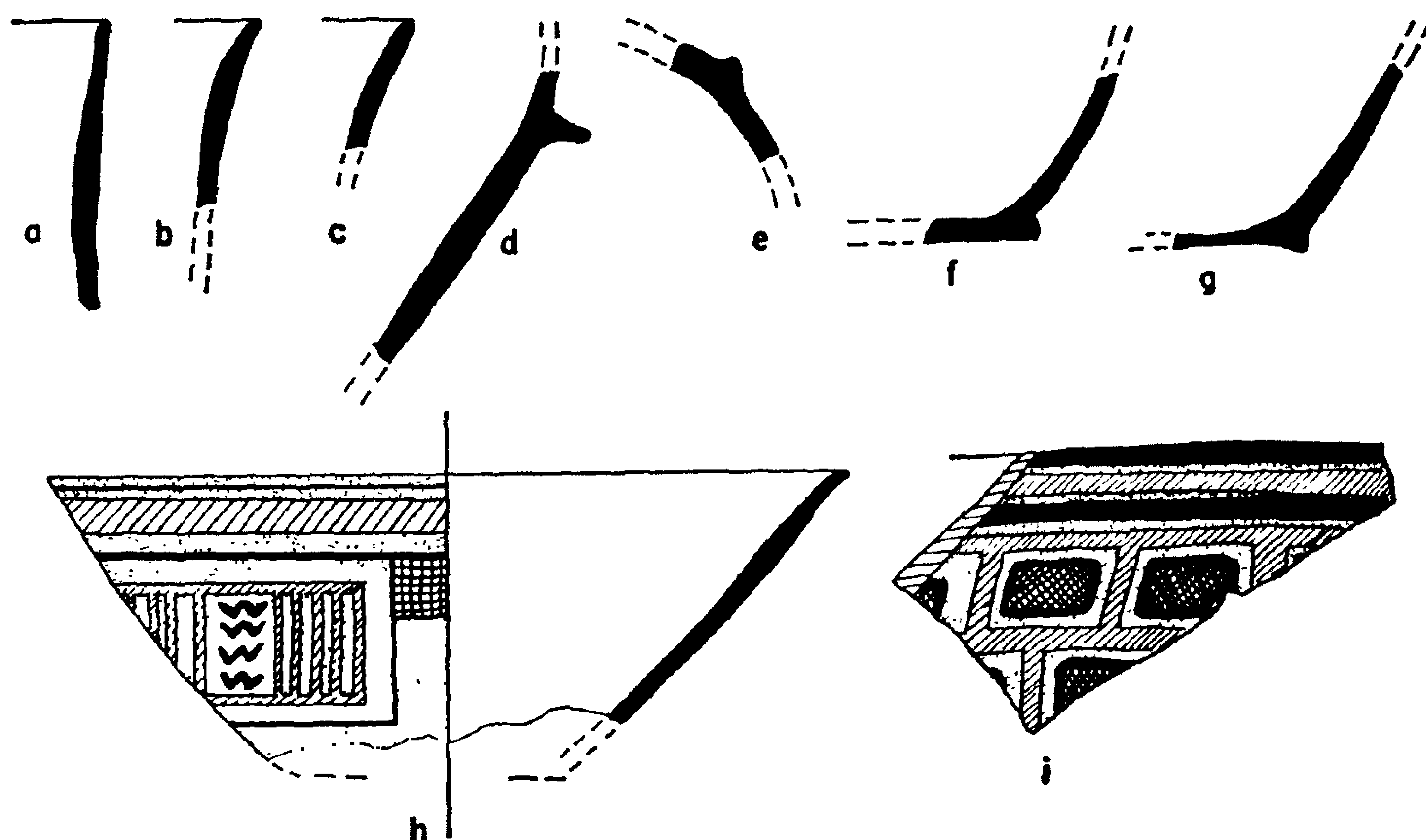


FIG. 71. Vessel shapes, rim profiles, and bases, Rana Ghundai Red-on-Red Slip.

black paint, 2.5 YR 4/0, 7.5 R 4/0; white paint, no color notation.

THICKNESS: Extremes, 0.4–0.5 cm.; mean, 0.4–0.5 cm. There were too few sherds for reliable measurement.

DECORATION: Linear designs (geometric) in black paint on a red or tan slip; white paint is also used as a supplementary color in spaces between black lines.

MISCELLANEOUS: Occasionally a combination of black and red on a white slip or in association with a white slip on the major portion of the sherd.

HANNA COARSE
Figure 73

SITE: L4.

CONSTRUCTION: Wheelmade and handmade.

FIRING: Oxidizing.

PASTE: *Color:* 2.5 YR 5/6; 10 YR 7/3, 6/3; 7.5 YR 7/6. *Temper:* Kind, hard clay; size, microscopic; shape, angular; amount, sparse. *Texture:* Smooth. *Hardness:* 2.5–3.

SURFACE FINISH: Smooth.

SURFACE COLOR: Ware generally unslipped: 10 YR 4/2–3/2; 10 R 4/6.

THICKNESS: 0.5 cm.

DECORATION: Dark brown to red-brown painted verticals and horizontals on the surface of the vessel.

FAIZ MOHAMMAD PAINTED
Figure 74

This important ceramic type commonly occurs in the Quetta Valley. Its appearance in Loralai as a relatively numerous pottery type of Sur Jangal III is, therefore, very significant. In both areas it is distinguished by its characteristic interior decoration[1] and by the plate or

[1] Cf. Fairservis, 1956, Fig. 55a.

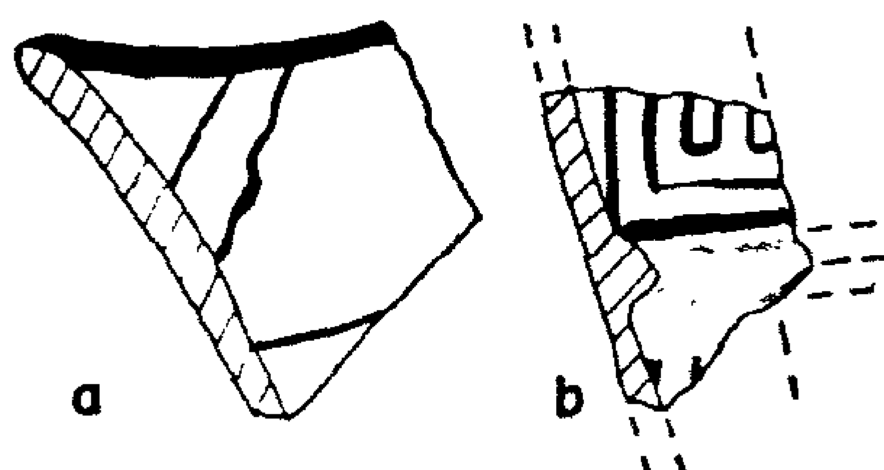


FIG. 72. Vessel shapes, rim profiles, and bases, Jangal Polychrome.

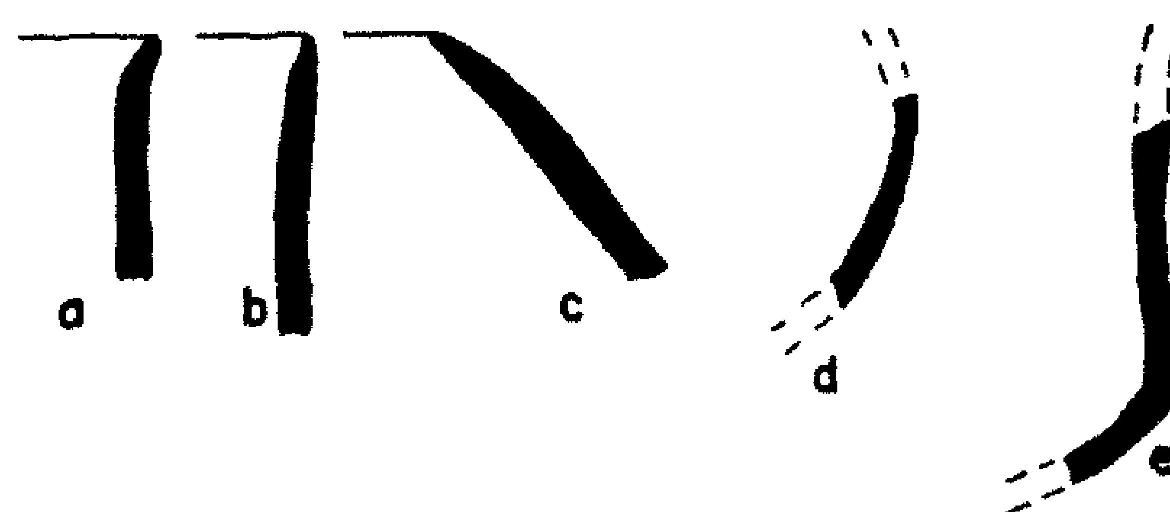


FIG. 73. Vessel shapes, rim profiles, and bases, Hanna Coarse.

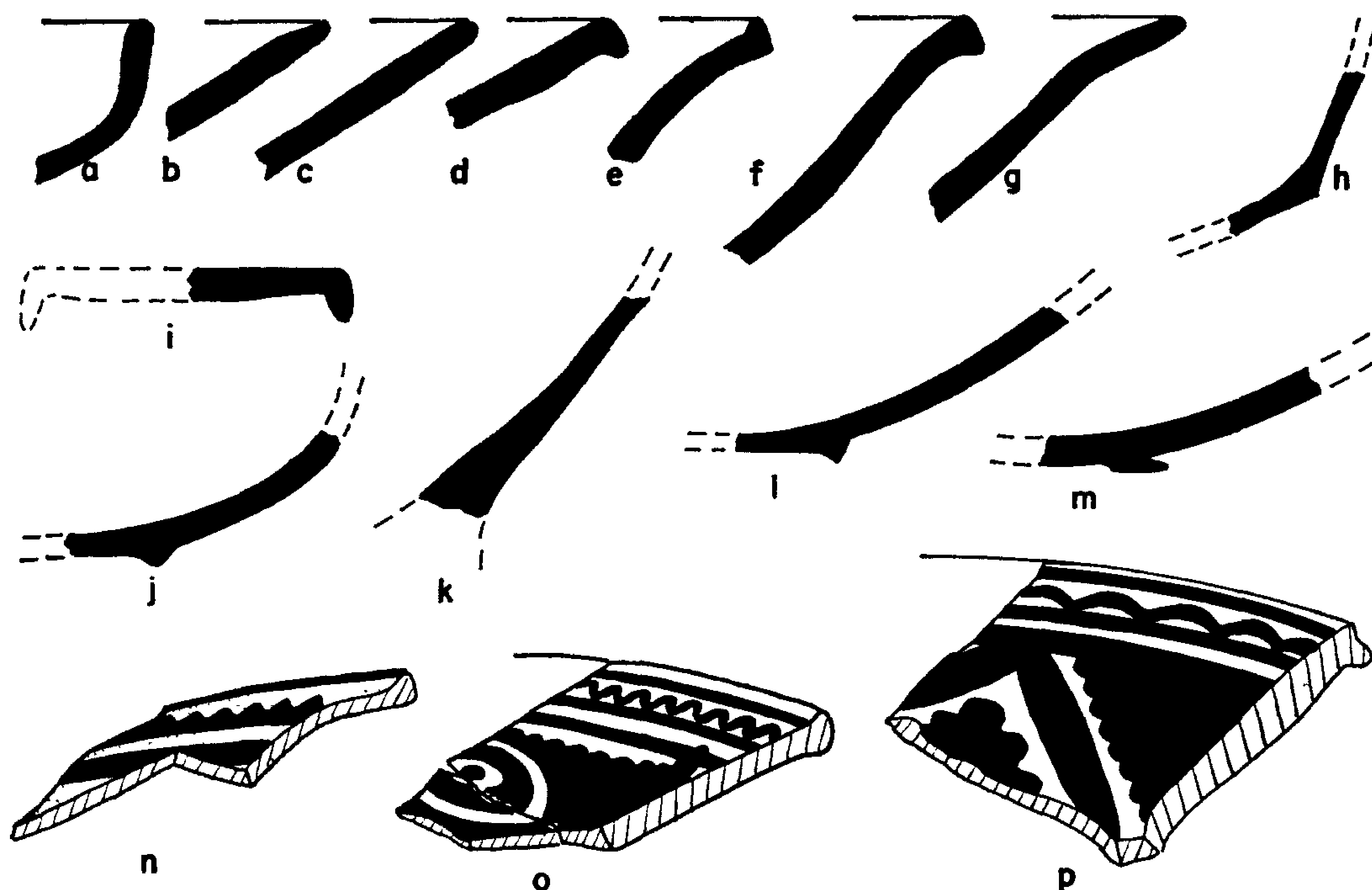


FIG. 74. Vessel shapes, rim profiles, and bases, Faiz Mohammad Painted.

open bowl form. Hitherto, the type has been best identified by its form as black-on-gray decorated ware known in the Quetta Valley as Faiz Mohammad Grayware. In the Quetta report, Quetta Red-Brown-on-Dark Slip was classified as a type distinct from Faiz Mohammad Grayware. However, I now believe that this classification is misleading. Both painted designs and pottery forms are similar; therefore these two types should now be combined under the arbitrarily chosen ceramic name, Faiz Mohammad Painted. However, this type has been subdivided into four variants, all of which were described in the Quetta report: Variant 1, fine gray, undecorated; Variant 2, black-on-gray; Variant 3, red-on-gray; Variant 4, red-brown or black-on-red to dark brown slip (former Quetta Red-Brown-on-Dark Slip).

Variants 1, 2, and 4 occur in Loralai. Variant 2 is not so common as Variant 4. In the latter a buff or cream slip occurs very frequently. There is a tendency for Variant 4 to be somewhat thicker than its equivalent in the Quetta Valley[1]; and its rims tend to have a slight lip either on the exterior or interior of the vessel, or both.

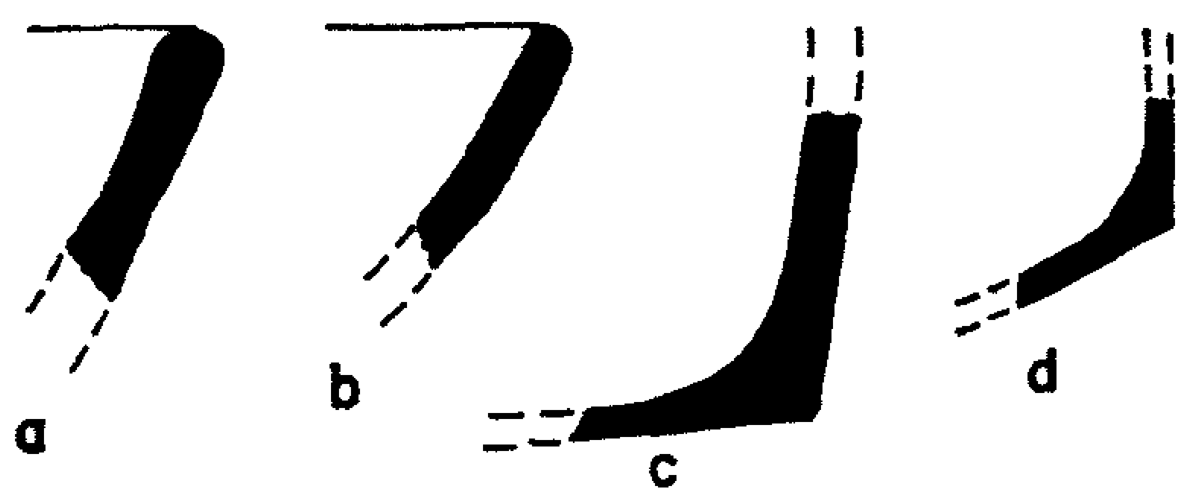


FIG. 75. Vessel shapes, rim profiles, and bases, Jangal Dark Slip.

JANGAL DARK SLIP
Figure 75

A dark slip ware suggesting Malik Dark Slip of the Quetta Valley[2] has as its distinguishing characteristic an occasionally polished, shiny surface.

SITE: L4.

CONSTRUCTION: Handmade (?coiled); occasionally wheelmade.

[1] Sur Jangal extremes: 0.6–0.9 cm.; mean, 0.7 cm.; Quetta Valley extremes: 0.25–1.1 cm.; mean, 0.5–0.6 cm.

[2] Fairservis, 1956, 253. See also miscellaneous of Jangal Fine Red Slip, p. 375.

FIRING: Oxidizing, occasional reducing.

PASTE: *Color:* 10 YR 7/3–6/3, 6/2; 5 YR 6/4, 7/6; 7.5 YR 6/4. *Temper:* Kind, medium-fine hard clay, occasionally dark temper; size, small to fine; shape, angular; amount, moderate. *Texture:* Rough. *Hardness:* 2.5–3.

SURFACE FINISH: Smooth, frequently burnished to a high polish.

SURFACE COLOR: *Slip:* 7.5 YR 5/4–4/4; 10 R 4/2; 5 YR 3/3, 2/1, 4/1, 3/2.

THICKNESS: Extremes, 0.3–1.0 cm.; mean, 0.7–0.8 cm.

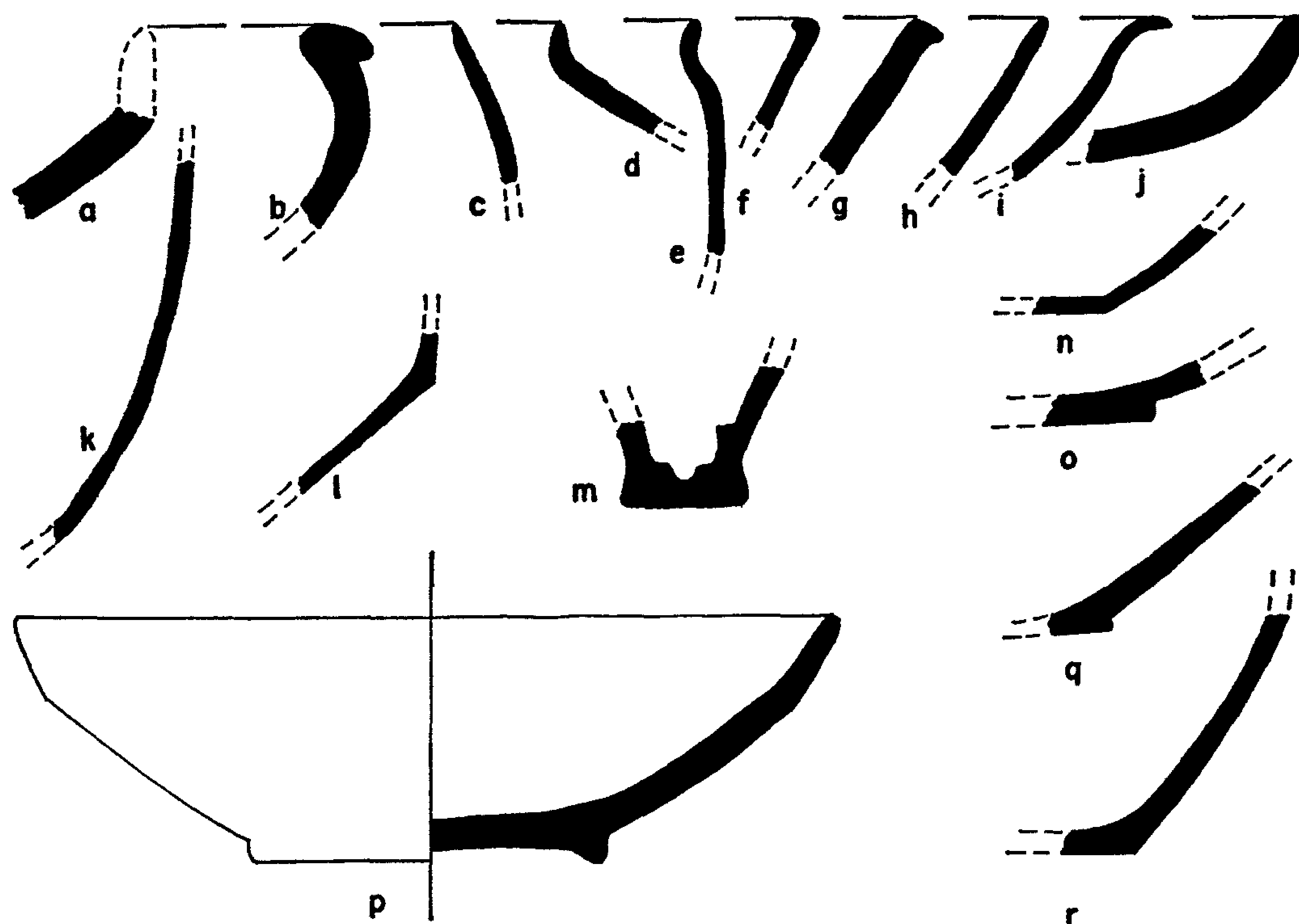


FIG. 76. Vessel shapes, rim profiles, and bases, Jangal Fine Red Slip.

JANGAL FINE RED SLIP

Figure 76

Undeniably, some of the sherds included under this caption are represented merely by the undecorated parts of vessels belonging to red-slipped decorated types such as Jangal Painted or Periano Painted. In this there is a similarity to Charikar Red Slip as described in the Quetta report.[1] However, the sample is large enough to indicate that fine red slip vessels without decoration were not uncommon.

SITE: L4.

CONSTRUCTION: Wheelmade.

FIRING: Oxidizing.

PASTE: *Color:* 7.5 YR 6/6; 10 YR 8/4; 5 YR 7/6, 5/4; 10 R 5/8; 5 Y 7/3. *Temper:* Kind, fine hard clay or non-discernible; size, microscopic; shape, angular; amount, sparse. *Texture:* Smooth. *Hardness:* 2.5–3.

SURFACE FINISH: Smooth.

SURFACE COLOR: *Slip:* 10 R 4/6, 5/4; 7.5 R 5/4, 4/4, 5/6.

THICKNESS: Extremes, 0.3–1.0 cm.; mean, 0.6 cm.

DECORATION: A fine red slip covers all or part of the vessel. There is some indication that the red slip extended from the rim to a point about three-quarters of the distance down the sides of some vessels, especially open bowls and high-walled vases. There is some suggestion of an occasional broad, red-banding slip on the plain surface of a vessel.

MISCELLANEOUS: A small group of sherds with a blue-black or dark red-brown slip has been included in this type rather than in the Jangal Dark Slip be-

[1] Fairservis, 1956 252.

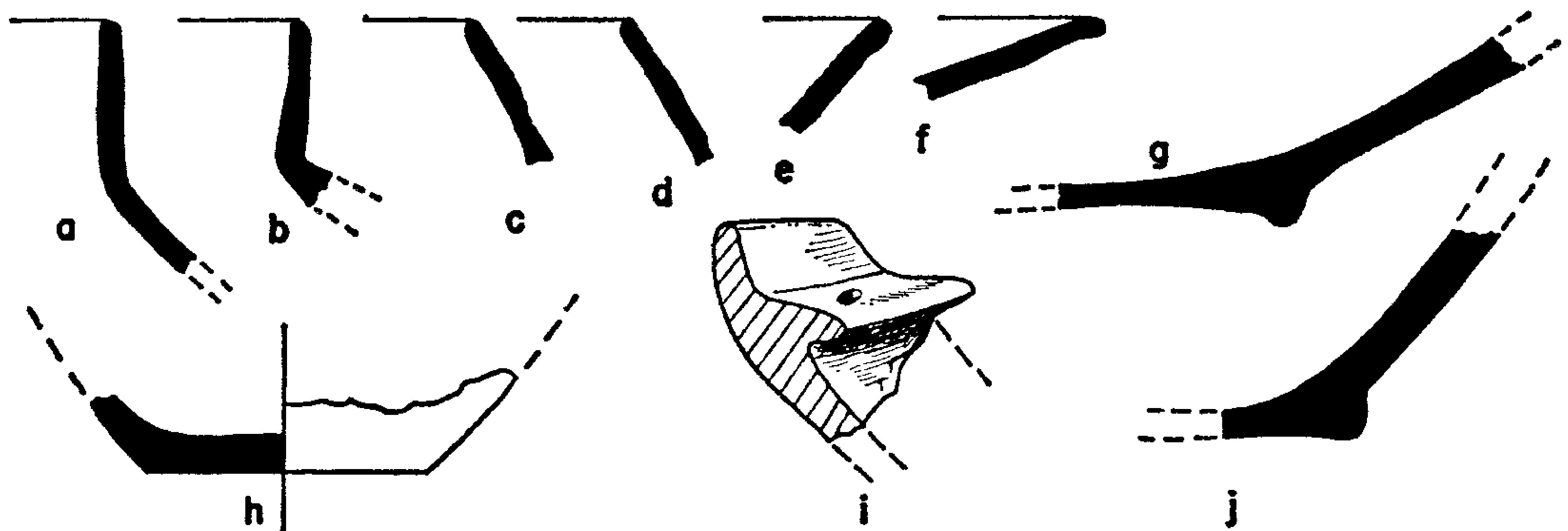


FIG. 77. Vessel shapes, rim profiles, and bases, Mian Ghundai Plain Buff Slip.

cause the dark slip was apparently merely a dark variation of the red slip. This appears to be confirmed by the sporadic number of such sherds found.

MIAN GHUNDAI PLAIN BUFF SLIP
Figure 77

This type is identical with that found in the Quetta Valley.[1] Several forms of their variants, not found in the Quetta Valley, occur at Sur Jangal.

KHOJAK PARALLEL-STRIATED

This type is described in the Quetta report.[2] One sherd, 2 cm. thick, was found; the remainder conforms to the dimensions given in the initial description. No rims or bases were recovered.

QUETTA WET
Figure 78

Both variants of this type, as described in the Quetta report,[3] are found in Sur Jangal III. Ring stamping also occurs.

[1] Fairservis, 1956, 250.
[2] Fairservis, 1956, 268.
[3] Fairservis, 1956, 256.

KECHI BEG WET

A few sherds of Kechi Beg Wet ware were recovered from the Sur Jangal II levels of Cut 2.[4] No bases or rims were recovered.

QUETTA MICACEOUS

Several sherds with micaceous temper were recovered in Sur Jangal III. It is presumed from their over-all similarity to Quetta Micaceous that they are of that type, though the sample is too small for certainty. No bases or rims were recovered.

SULTAN PURPLE
Figure 79

A few sherds of Sultan Purple were found in Sur Jangal III. These were both coarse and fine type variants. The purplish color appears in both slipped and unslipped sherds.

MIAN GHUNDAI FINE PLAIN
Figure 80

This type is identical with that described for the Quetta Valley.[5] The vessel forms conform

[4] Fairservis, 1956, 269.
[5] Fairservis, 1956, 242.

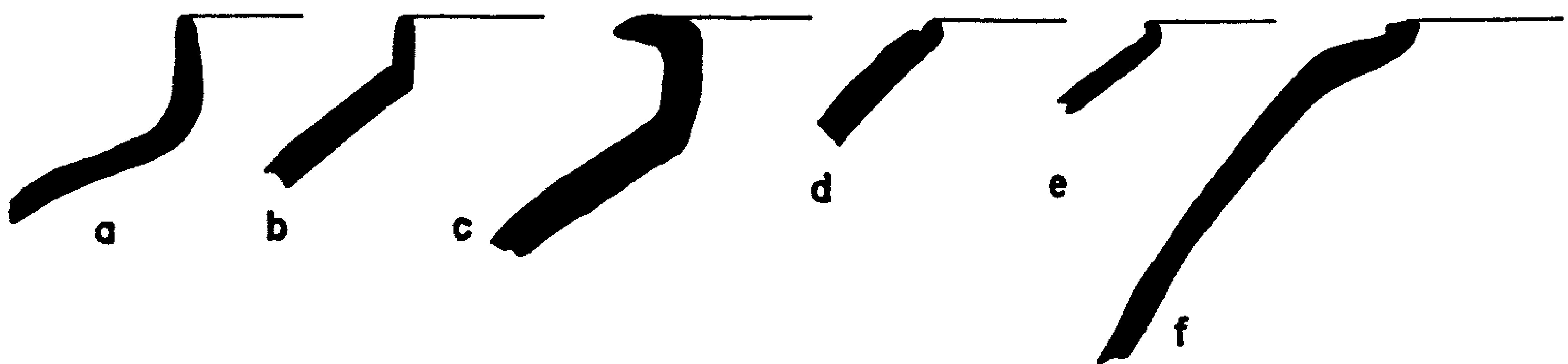


FIG. 78. Vessel shapes, rim profiles, and bases, Quetta Wet ware.

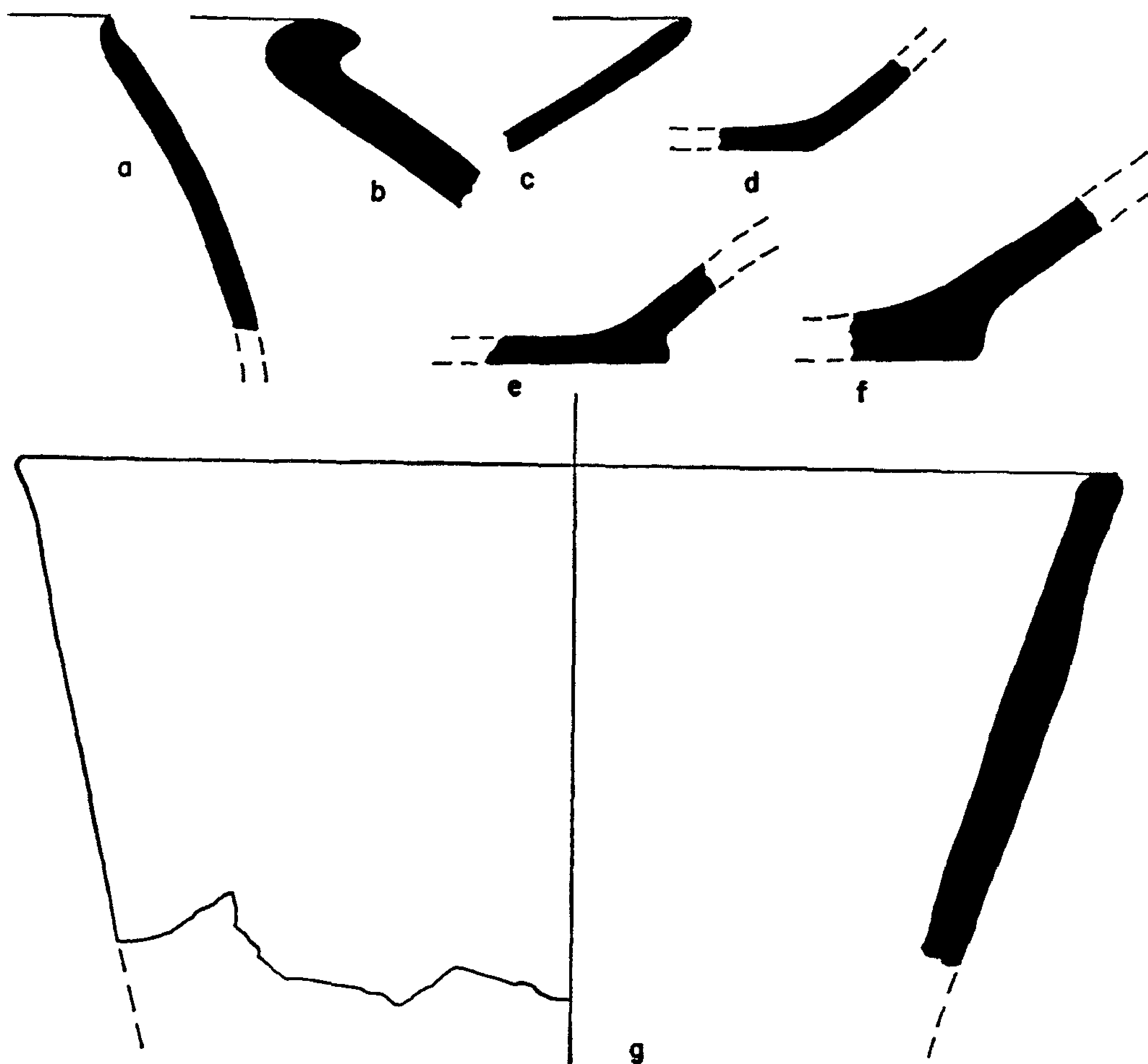


FIG. 79. Vessel shapes, rim profiles, and bases, Sultan Purple.

to those of the Quetta Valley; however, additional shapes not identified there occur in Sur Jangal.

MIAN GHUNDAI BUFF PLAIN

Figure 81

This type, common to Sur Jangal III, is essentially the same as that found in the Quetta Valley.[1] Here, however, there may be some tendency towards flat rather than ring bases; both occur, though the former is more frequent than the latter. Identifiable vessel shapes are identical to those of the type found in the Quetta Valley.

[1] Fairservis, 1956, 242.

LORALAI SMOOTH TEMPER

Figure 82

SITE: L4.

CONSTRUCTION: Wheelmade.

FIRING: Oxidizing.

PASTE: *Color:* 5 Y 7/3; 2.5 YR 5/6, 6/6; 2.5 Y 7/2; 10 YR 7/2–7/3; 5 YR 6/6. *Temper:* Kind, fine hard clay, occasional dark temper; size, fine to moderate; shape, angular; amount, moderate. *Texture:* Slightly rough to rough. *Hardness:* 2.5–3.

SURFACE FINISH: Smooth to slightly rough.

SURFACE COLOR: Essentially identical with paste color.

THICKNESS: Extremes, 0.7–1.4 cm.; mean, 0.9 cm.

DECORATION: Occasional buff slip.

Loralai Coarse Plain

Figure 83

Site: L4.

Construction: Handmade (basket marked and coil marked); slow wheel.

Firing: Oxidizing, occasionally reduced.

Paste: *Color:* 5 YR 6/6; 10 YR 7/4, 7/3; 2.5 Y 3/0–2/0. *Temper:* Kind, hard clay, occasional bits of dark temper; size, small to large particles; shape, angular; amount, moderate to occasional. *Texture:* Coarse to sandy. *Hardness:* 2.5–3.

Surface Finish: Usually rough; not uncommonly, sherds have a highly burnished, very smooth interior surface. Coil marks are distinct on the unburnished surface of the sherds, and occasionally mat marking appears at the outside of the base.

Surface Color: 5 YR 7/6; 10 YR 7/4, 6/2; 7.5 YR 6/4; 5 YR 6/4. Occasionally a light slip occurs, 2.5 Y 7/4, 8/4.

Thickness: Extremes, 0.7–1.4 cm.; mean, 1.3 cm.

Decoration: None.

Miscellaneous: Occasionally soot- or smoke-blackened sherds occur, which may be from cooking vessels or perhaps bread ovens.[1]

Jangal Ring Stamped

Figure 84

A rather coarse ware, frequently buff slipped and decorated by ring or circle stamping. An apparent characteristic of this type is the raised ridge, with or without incising. No bases or rims were recovered.

A single sherd found in Cut 3, Sur Jangal, indicates that the type is assignable to Sur Jangal III. Additional examples of this type

[1] Fairservis, 1956, 210–211, for a description of Quetta Slate Temper as probably used for bread ovens.

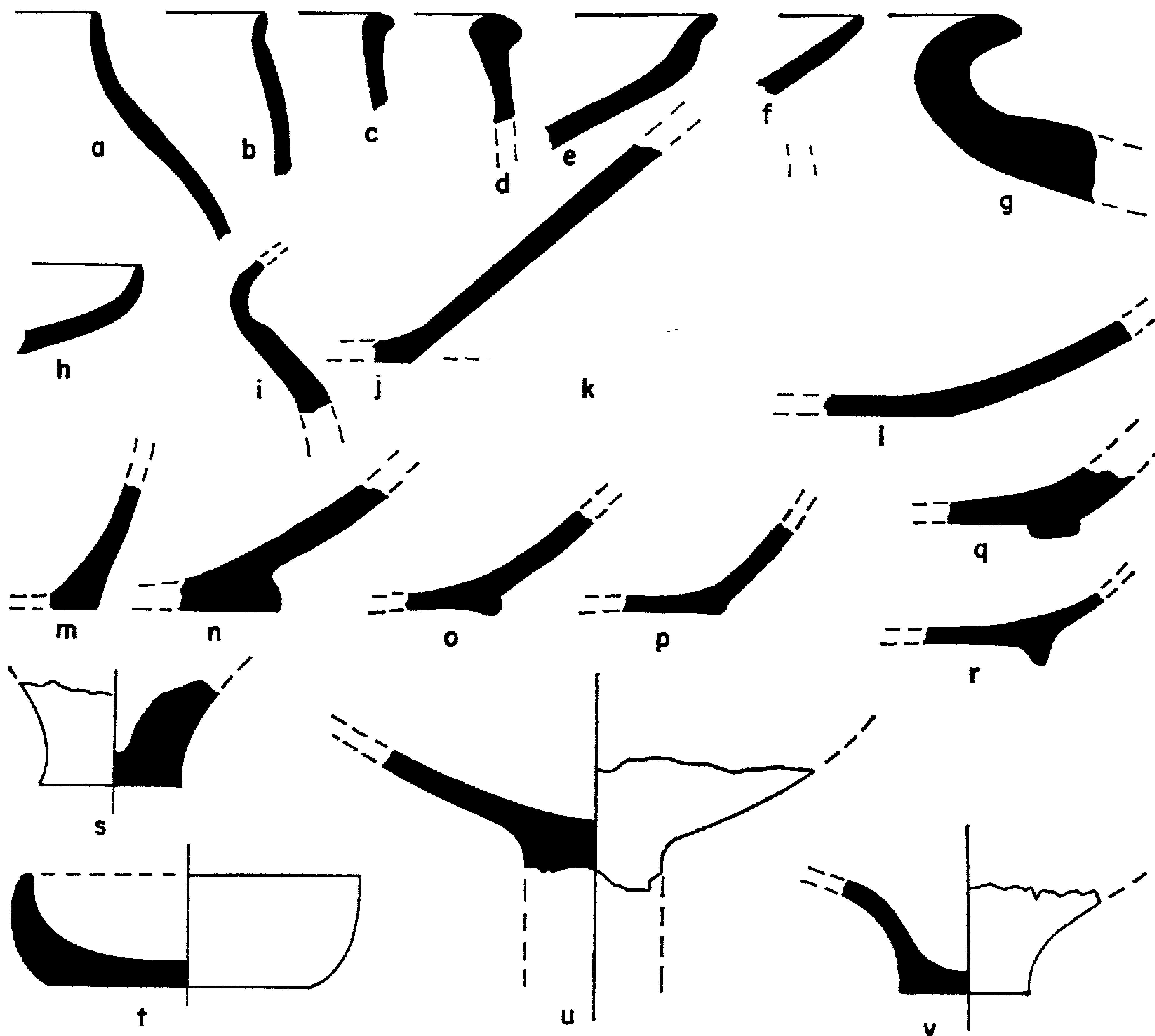


Fig. 80. Vessel shapes, rim profiles, and bases, Mian Ghundai Fine Plain.

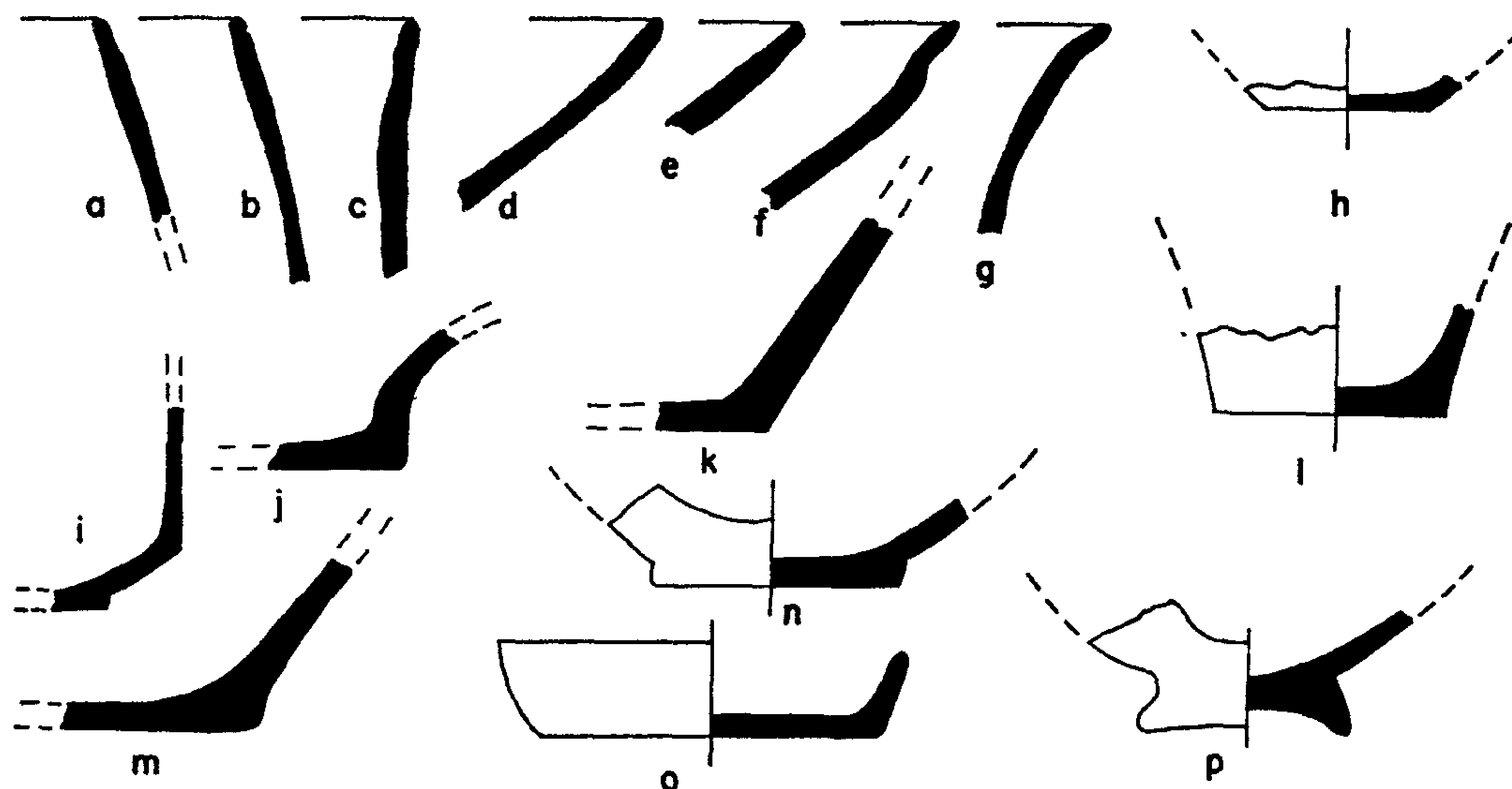


FIG. 81. Vessel shapes, rim profiles, and bases, Mian Ghundai Buff Plain.

were all found on the surface of the site. Clearly some caution is indicated in considering this type as one of the assemblage of ceramic types found in the latest period of occupation of the site. The confusion of Cut 3 (Fig. 9), especially Phase 3 from which this sherd was recovered, makes it probable that this type may belong to a later period than any so far defined at Sur Jangal.

SITE: L4.

CONSTRUCTION: Wheelmade.

FIRING: Oxidizing.

PASTE: *Color:* Wide variety, from pale buff through soft orange to dark brown. *Temper:* Kind, hard clay, dark temper; size, small; shape, angular; amount, moderate. *Texture:* Slightly rough. *Hardness:* 3.

SURFACE FINISH: Smooth.

SURFACE COLOR: Slip (when it occurs), light buff; unslipped surface, light buff to dark brown.

THICKNESS: Extremes, 0.7–1.3 cm.; mean, 1 cm.

DECORATION: Circles stamped into the clay before firing; apparently made by pressing the end of a hollow tube, such as a reed, into the clay. There is one example of an incomplete circle, that is, open or crescent shaped.

MISCELLANEOUS: No hole, like that in circle-stamping decoration found in wet ware,[1] appears.

[1] Fairservis, 1956, Fig. 59 B2.

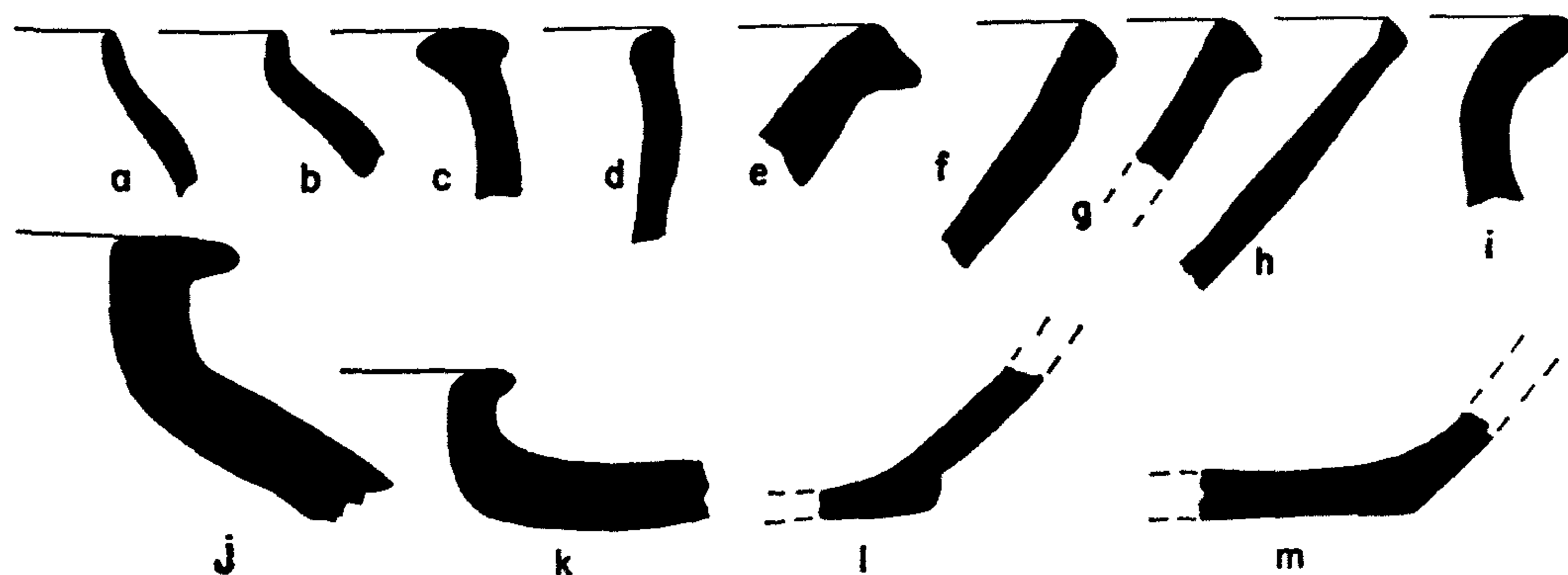


FIG. 82. Vessel shapes, rim profiles, and bases, Loralai Smooth Temper.

Fig. 83. Vessel shapes, rim profiles, and bases, Loralai Coarse Plain.

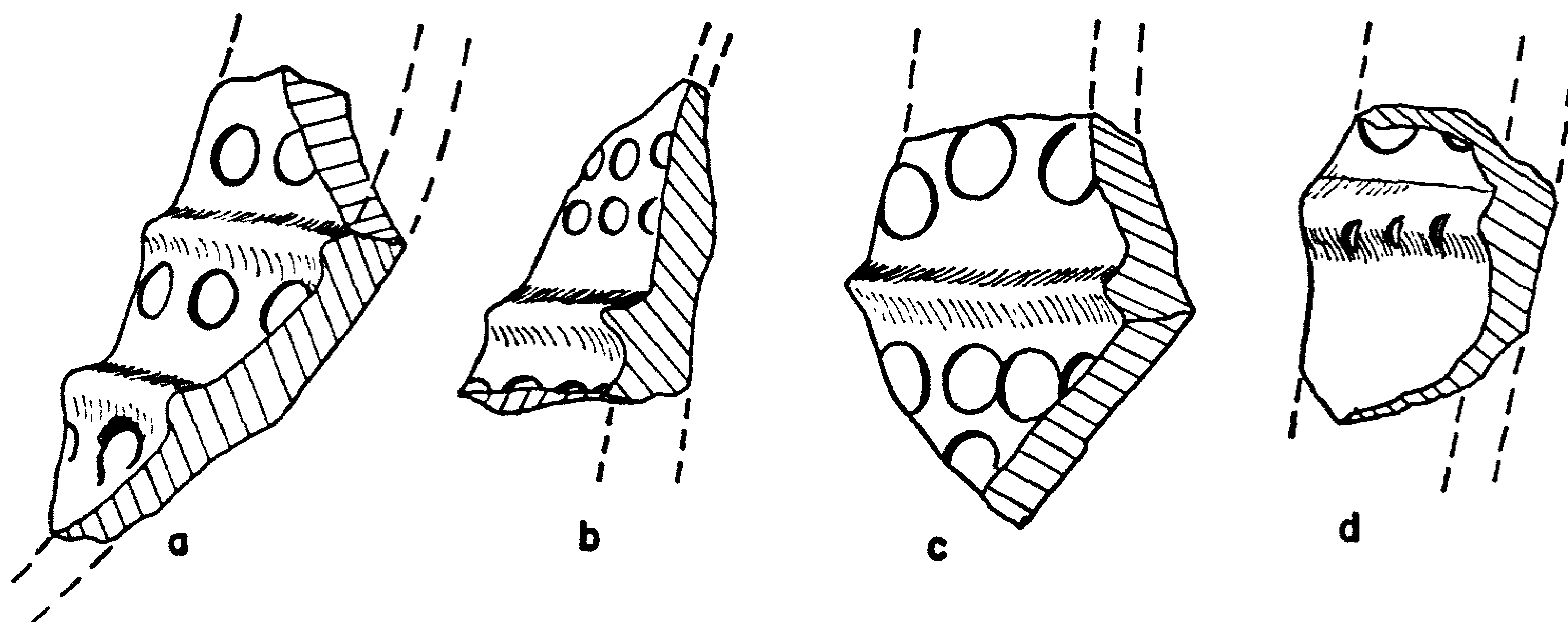


Fig. 84. Vessel shapes, rim profiles, and bases, Jangal Ring Stamped.

Miscellaneous

It was impossible to assign a few of the pottery fragments recovered to any of the types described above. A brief description of these sherds follows.

1. White Paint Polychrome: A fine paste ware with thin walls. A small-mouthed jar with flaring rim is the only form recovered. There appear to be two methods of decoration which serve as its diagnosis: (1) The basic design was drawn with black paint on a red slip; white paint was applied as a fill between bands. (2) The design, in black and red paint, was drawn on a basic white paint or slip. One sherd was found on the surface; the other, in Sur Jangal III.

2. White Paint Dotted: Only a single sherd of this fine, thin ware was recovered. The decorative scheme is reminiscent of certain glazed wares of the Islamic Period.

Black lines were drawn on the exterior surface of what is probably a small-mouthed jar on which, or between which, white dots were painted. This was found on the surface at Sur Jangal.

3. White Paint Banded: A single sherd found on the surface at Sur Jangal, with a painted band of yellow-white over a red slip, may be an example of Kechi Beg White-On-Dark Slip, Variant 1.[1]

4. A single comb-incised sherd found on the surface at Sur Jangal:[2] A second sherd, also found on the surface of Sur Jangal, had parallel fine lines in two groups at right angles to each other.

5. A single incised sherd: The incomplete design was probably diamond shaped, though it is impossible to be sure as part of the design is broken off.

6. Several sherds of coarse plainware, string marked on the exterior: These probably represent the marks of the binding cord used to support the vessel as it was being shaped. All these sherds were found on the surface at Sur Jangal.

7. Two sherds of a highly polished grayware were found on the surface of Sur Jangal. One is polished on the interior; the other, on the exterior.

8. A single sherd found on the surface of Sur Jangal has a wavy ridge, as if a narrow rope of clay had been applied to the vessel surface in loops like finger holds.

9. Wavy-Line Polychrome (Design Nos. 498–499): Two sherds from the surface at Sur Jangal are notable in that they are decorated with wavy black and red lines on a buff or brownish slip. In one, the lines parallel each other on the interior of what may have been an open bowl; in the other, the two lines perceivably intersect at right angles on the exterior of the sherd.

RANA GHUNDAI (L12)

Jhukar Style

Plate 21j–k

A polychrome, decorated ware. Designs, usually geometric, are executed in black paint. Broad red-painted bands are outlined by black lines. Buff slip occurs. The ware is thin; the paste, sandy. Hard clay temper occurs sporadically. The type occurs in Levels A and B (Fig. 15).

Harappan

Plate 21a–c

Two sherds of possible Harappan origin were found on the surface at Rana Ghundai. One (Pl. 21a), rather typical, has black-on-red decoration, with an emphasis on curvilinearity in design. The slightly rough paste contains a large quantity of mica. It is rather thin as compared to most black-on-red Harappan wares. The second sherd (Pl. 21c) is polychrome (black and red) and geometric in design. There is no indication of slip. There is a large amount of mica in the sandy paste.

A jar cover (Pl. 21b), similar to those found in Mohenjo-daro, Chanhu-daro, and elsewhere, should be mentioned as of possible Harappan derivation. The rim, illustrated in Fig. 15, suggests a form similar to forms found in the Harappan culture.

MacLellan

Plate 21d–i

A rather thin ware with a somewhat coarse paste through which small granules of hard clay temper are scattered. The clay is oxidized; the surface is reddish; it is not slipped.

Designs are drawn rather haphazardly in black paint and with considerable freedom.

[1] Fairservis, 1956, 257–259.
[2] Fairservis, 1956, 341.

There is some indication of the use of red paint as ancillary color. The shape is uncertain; one rim suggests a flaring mouthed and pronouncedly shouldered jar. There is no stratigraphic evidence for this type.

PERIANO GHUNDAI

Periano Reserve Slip

Plate 32b–g, i–j; Figures 52c–k; 53d–e

This type resembles Periano Wet ware in its painted decoration, though its design range is more extensive, including wavy lines and dots. Khojak Parallel-Striated may be its prototype (Fig. 50o–q). However, its principal characteristic consists of wavy and/or parallel ridges that were formed apparently by grooving, in some yet to be determined fashion, a thick light brown or buff slip so that the buff or brown under slip or surface shows through.

Periano Wet

Plate 32h, k–l; Figure 52a–b

Except that it is painted, Periano Wet ware is identical with Quetta Wet ware. The painting is usually in black and red, or black on red, and is found at the rim, neck, and sometimes the shoulder of the vessel. It consists of single horizontal bands.

PERIANO GHUNDAI AND KAUDANI

Zhob Coarse

Plate 35h–m; Plate 36a–p; Figure 57a–f

A heavy, but not necessarily thick, pottery type is distinguishable by its temper of black or reddish (oxidized) particles. Occasionally it is buff slipped, though the temper is sometimes visible even through the slip. It is wheelmade. The decoration consists of red-brown painted lines crudely applied to the surface to form loops, cross-hatches, and dots, or merely vertical or horizontal parallel lines. Pinched or incised raised bands are common. Lug handles also occur. Covers pinched for finger holds apparently belong to this type.

Kaudani Painted

Plate 34c–x; Figures 54a–m, 55a–g

A coarse, but not thick, painted ware with a coarse, sandy feel. Its temper includes particles of hard clay and Mustafa Temper. Commonly it has pinched or incised horizontal raised bands, suggesting Rope ware, for which it may be a prototype. Its painted decoration is usually in black on a red slip, though occasionally it is in black on a buff slip. Designs are seemingly limited to simple cross-hatching, diagonals, meanders, and multiple loops.

APPENDIX 2. DESIGN CATALOGUE[1]

JANGAL COARSE PAINTED

Sur Jangal (L4)

The chief characteristic of Jangal Coarse Painted is its emphasis upon the interior rim as the prime area for painted decoration. The motifs are generally of the "hanging" variety, that is, they appear to be suspended from a painted line that outlines the vessel rim. The motifs include simple, broad vertical lines (1), multiple diagonal lines (2), solid triangles (3), solid triangles, outlined (4), triangles filled with diagonal lines (5), diagonally cross-hatched triangles (6 and 6a), and concentric triangles (7). Many of the triangles have disks at their apexes (8). Clusters of these "disked" triangles occur frequently on the lower interior of the vessel (9). Other design elements include crossed lines with disks at their ends (11). Semilunar spots (12) and some indeterminate crossed diagonal and horizontal line designs (13, 14) occur. The latter have been observed only on the exterior of vessels of this type.

Rana Ghundai (L12)

The Rana Ghundai representation includes Designs 6a and 9. Design 10 was recovered from Level F, the lowest level encountered at the site (Fig. 15). Additional designs in this pottery type are loops (15) and parallel horizontal lines just below the rim, one of which is crossed by a series of short verticals forming a row of squares. These are multiple vertica lines hanging from the horizontals (16). Ross[2] illustrates a sherd, apparently Jangal Coarse Painted, from his pre-Bull levels (Rana Ghundai I) that probably equates with our Level F. The design on the exterior of the sherd consists of horizontal lozenges between horizontals (17 .

KILI GUL MOHAMMAD BLACK-ON-RED SLIP

Sur Jangal (L4)

The simplest decorative elements of this type consist of horizontal lines close to and along the interior rim (18), on the body of the vessel (19), and near its base (20). These horizontals are frequently connected by either verticals or diagonals (21, 22). A characteristic design is composed of tapering verticals between horizontals (23) and verticals or diagonals between horizontal bands (26, 27). Lozenges or bands between horizontals are very common (28). A similar design is composed of modified ellipses (29) instead of lozenges. Paired triangular elements between horizontals (30a, 30b, 31) are not infrequent. The sigma or bird motif also occurs in this type (32). Dots or dashes (35, 36), an apparent saw tooth (37), diagonal hatching (38, 39, 40), a few indeterminate marks (41), and a rippled line (42) complete the known repertoire of design elements for this site.

Rana Ghundai (L12)

The bulk of the design elements represented at Sur Jangal was also found at Rana Ghundai. On an interesting sherd of this type, found on the surface at Rana Ghundai, the horizontal and vertical line treatment differs from that on sherds from Sur Jangal. On its exterior (25) and on the interior rim area there is a dangling vertical design familiar in other types (24). Scallops (43), diagonally hatched triangles (44), alternating triangles? (34), square, partially painted (33), and checkered designs (45, 46) extend our knowledge of the design variations in this type.

JANGAL PAINTED, VARIANT 1

Sur Jangal (L4)

The black-on-buff designs of Jangal Painted, Variant 1, make their appearance in the upper levels of Sur Jangal I. The designs are generally characterized by lines of great delicacy.

Simple rim horizontals (47) are rare in this type. More typical are rim horizontals with groups of parallel verticals suspended from them (48). Groups of parallel fine-line verticals between heavier horizontals are typical (49). Short verticals between heavy columns of crossing verticals and horizontals (51) are a common variation. Verticals attached to scallops are especially characteristic (40, 54).

Other designs include scales (56), grass-like points (58), willow leaf (59), concentric alternating triangles (60), saw teeth (61), diagonally hatched lozenges (62), diagonally lined lozenges (65), verticals connecting opposing scallops

[1] For stratigraphic location of examples, see pages 442 ff.

[2] Ross, 1946, Pl. 10.

(67), probably related to 54, sigmas or birds (68), and the antler motif usually associated with Togau ware (69).

Animal motifs are characteristic and appear to have been especially popular. The animals are usually separated by vertical rows of horizontal or diagonal dashes, which sometimes also appear beneath the belly of the animal (70, 71). Horizontal diagonal dashes are also used both above the animal and under his belly (72, 73). Cattle, especially the humped bull, are favorite motifs (76, 77). This animal becomes very stylized later in the sequence (78).

Wavy plant-like verticals (81), simple dashes within an unidentifiable design (82, 83), are also included as design elements associated with Kili Gul Mohammad Black-on-Red Slip. All-over cross-hatching between horizontal bands (86) occurs.

Rana Ghundai (L12)

In addition to most of the designs described for this type there are, in the stratigraphy of Sur Jangal, several that were found at Rana Ghundai which were either unique or presented interesting variations. The Rana Ghundai contributions to the design variations are verticals between horizontals (50), checked patterns (52), diagonally lined verticals between undulating vertical lines (53), elaborate scales (57), unusual diagonally hatched lozenges (64), horizontal dashes (63), a peculiar use of intersecting diagonals between horizontals (85), and a more elaborate pattern of hairline verticals and intersecting diagonals (84, also 64), pointed scallops hanging below multiple horizontals (55), a bead-like, horizontal pattern (66), and a circle-and-dot motif (80).

An unusual motif of verticals, outlined by vertical scallops to which diagonal dashes are appended (83), occurs at this site. To complete the series, I include illustrations of sherds recovered by Ross at Rana Ghundai on which hair-fine lines connect open lozenges to heavy horizontals (87),[1] triangular hourglass elements between straight and undulating verticals (88),[2] and an unusual design of double, hair-fine lines joining horizontal chevrons to the bounding horizontals (89).[3] In the animal design category, rows of stylized bucks (79a) occur.[4] The extreme of stylization is represented by Design 79.

On a painted sherd of great interest (75) the cattle have wide horns but no hump; in all other respects they are virtually identical with the examples in Designs 76 and 77, that is, *Bos indicus*. It is possible, therefore, that another species of cattle is represented on Design 75, the more familiar *Bos domesticus* of western Asia. Does this indicate the presence of two types of cattle in this period?

JANGAL PAINTED, VARIANT 2

Sur Jangal (L4)

Jangal Painted, Variant 2, is the dominant decorated ware of Sur Jangal II. The designs of Variant 2 are usually similar to those of Variant 1, except that the latter seem to be more varied and give evidence of a more sophisticated control of the decorative technique. This is demonstrated by the rather bold use of diagonals between horizontals (90), particularly of the verticals painted on pedestal bases (91). The hairline technique of Variant 1 is not entirely absent from Variant 2, as may be observed in Design 92. The same type of design is found in the interior of a vessel (93). Banding also occurs (94). Diagonals extending in horizontal bands (97) appear to be carried through horizontal lines (98). Frequently a variation in the direction of the diagonals produces an alternating pattern (99).

The chevron (100), another characteristic motif, frequently appears with the horizontal beads framed by horizontals (101). Horizontal chevrons horizontally lined occur (104), as well as in a detached free-floating form (105).

Other elements are the zigzag (106), the meander or undulating line (108, 109), which also occurs as a free-floating element (110), and simple scallops (111). The bead pattern is very common (114–116). Lozenges of various types are also common (117, 118, 120, 121). Checkerboard patterns (122, 124), diagonally hatched verticals (125), dots or eyes (127, 130), network (131), dashes (132, 133), triangular elements (136), and the sigma (138, 139) make up the bulk of the geometric designs.

Representations of animals are usually quite stylized; the bull is a popular subject (144, 146,

[1] Ross, 1946, Pl. 9, Fig. 4.
[2] Ross, 1946, Pl. 9, Fig. 5
[3] Ross, 1946, Pl. 9, Fig. 7.
[4] Ross, 1946, Pl. 9, Fig. 2.

147). Sometimes, instead of inclined dashes under the animal's belly, meandering lines (149) are used. The elongated legs are frequently modified into a rather pleasing curve interspersed with short horizontals (151). The buck, or antelope, is represented quite realistically on some sherds (152–157).

Rana Ghundai (L12)

Among the numerous sherds of this type found at Rana Ghundai, there were many variants of the designs found on the sherds from Sur Jangal. Among these are paneling of verticals between horizontals (95, 96); the chevron repeated in horizontal bands, forming herringbone patterns (102). A common type of interior painted decoration, dangling or hanging verticals (103), occurs. Also common are a rather crisp horizontal zigzag in bands (101), shallow scallops between horizontals (112; see also use of scallops as a fringe in Design 96), scallops filled in with vertical bars (113), heavily outlined horizontal lozenges with diagonal cross-hatching (119), an interesting checkered rectangle, apparently floating (124), a suggestion of horizontal lozenges with dots in their centers (129), concentric zigzags (137), willow-leaf motifs (140, 141), a possible floral element (142), and the interesting fine-line design (143, cf. 84). Humpless cattle are also depicted at Rana Ghundai (145). The stylization of animals (158–160) and the representation of sheep or goats (161) are of interest.

KECHI BEG POLYCHROME

Sur Jangal II (L4)

Kechi Beg Polychrome is one of the handsomest ceramic types found in Sur Jangal II. The combination of fine hairline painting like that on Jangal Painted and the free-flowing, but restrained, use of red paint produces a very pleasing design. Certainly this ware represents a masterly control of the artist's brush. The elements are unchangeably geometric. I do not know of any example of animal drawing in this type. In general, the elements are similar to those of both variants of Jangal Painted in both drawing technique and type.

Identifiable elements are as follows: groups of verticals resting on broad horizontals (162); verticals on scallops (163), very characteristic; scallops repeated as festoons (164, 165); diagonals used to fill in festoons (166); diagonal hatching between festoons and, possibly, horizontals (168); checkerboard patterns (170); dotted squares (171, 172); eye motifs (173, 174); diagonally lined lozenges (175, 176); concentric triangles (177); and barred verticals (178).

The willow leaf, which appears in simple outline form in both red and black (179–181), is a very characteristic element. Very frequently it is outlined in black and then further embellished by the insertion of a single red line along its long axis (184, 185).

Undulating vertical or horizontal lines (187, 188) occur, as does the sigma or bird pattern (189, 191). Chevrons in bands, between heavy horizontals, form an interesting polychrome pattern (192).

Rana Ghundai (L12)

At the Rana Ghundai Site, Kechi Beg Polychrome is represented by the same range of elements, with many interesting variants (169, 182, 183, 186, and 190).

PERIANO PAINTED

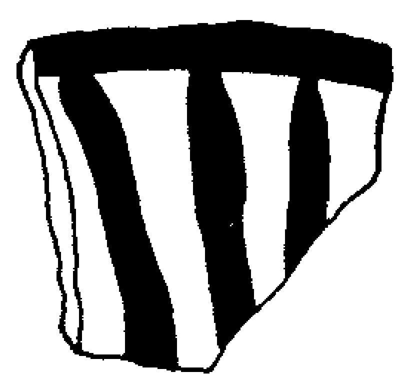
There are two variants in this type, without presently perceptible stratigraphic differentiation. Variant 1 is black-on-buff slip, and Variant 2, black-on-red slip. Though there are direct parallels in design between the two variants, it is thought best to record the design repertoire of each separately on the chance that future research may enable us to differentiate chronologically between the two. The technique of painting is bolder and heavier than in Jangal Painted, as is readily apparent. The hairline drawing is almost absent and, with it, the delicate patterning of the older type.

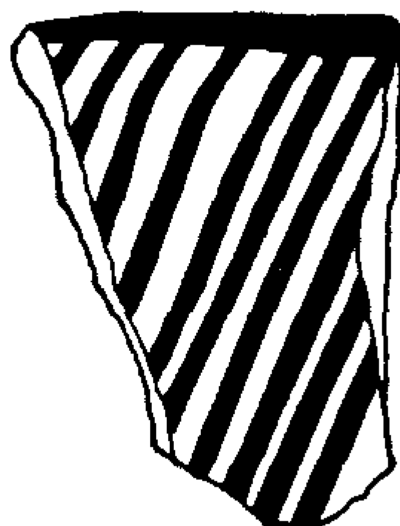
PERIANO PAINTED, VARIANT 1

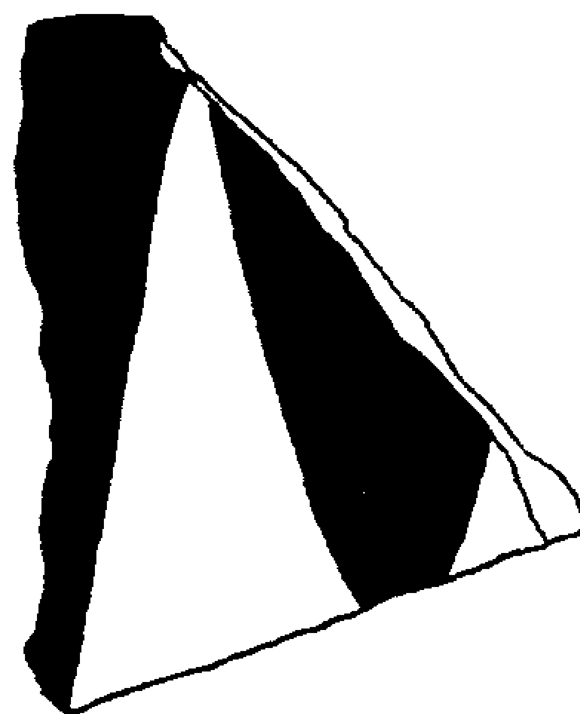
Sur Jangal (L4)

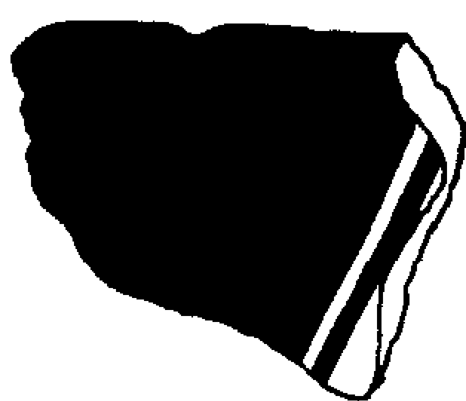
The simplest designs are horizontal lines: some broad (193), some narrow (194). Multiple lines that recall the decoration of Sadaat Single-Line ware of the Quetta Valley[1] occur (194). Verticals resting on horizontals (197–199), cross-hatched vertical units (201), undulating lines (203, 205, 207, 208), variations of scallops (209, 210, 212, 213), vertically lined scallops (214), sigma variations (215–216), a sunburst (217), wheel (218), triangular, diagonally hatched

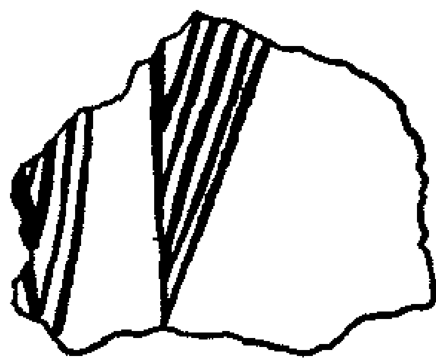
[1] Fairservis, 1956, 265, Fig. 56.

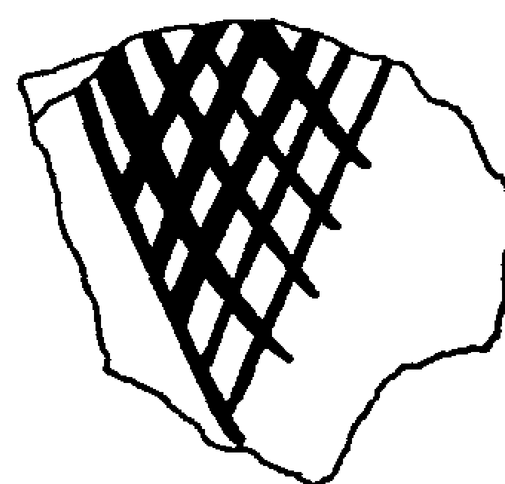

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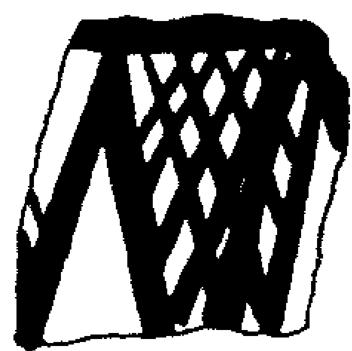

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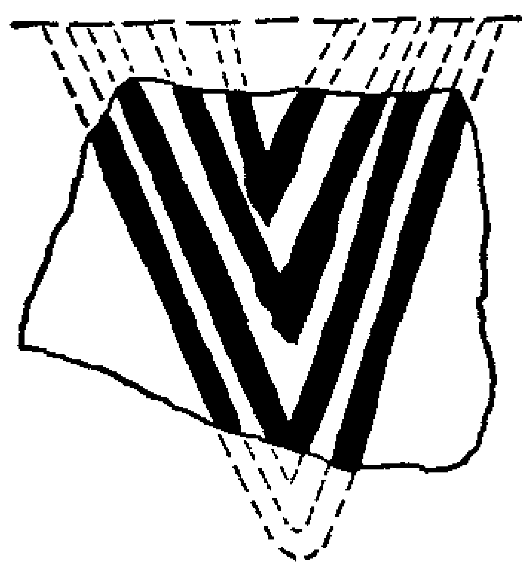

3

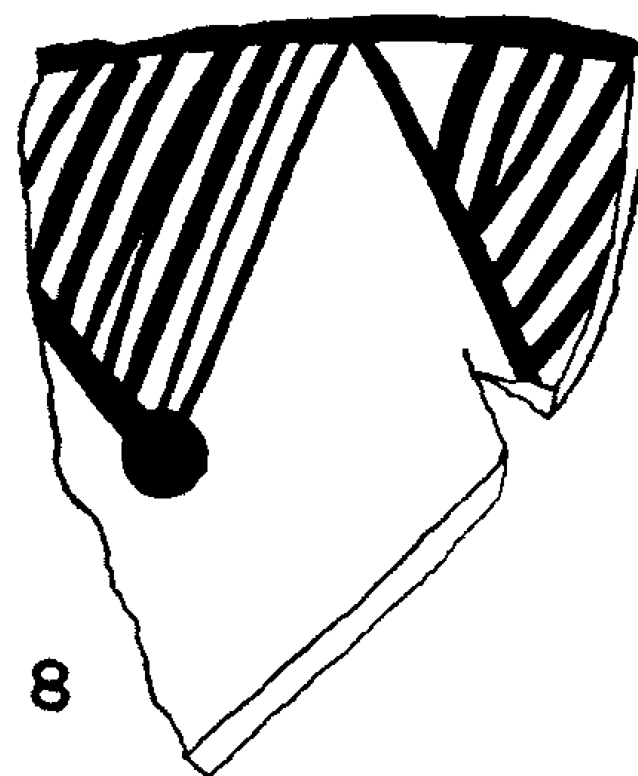

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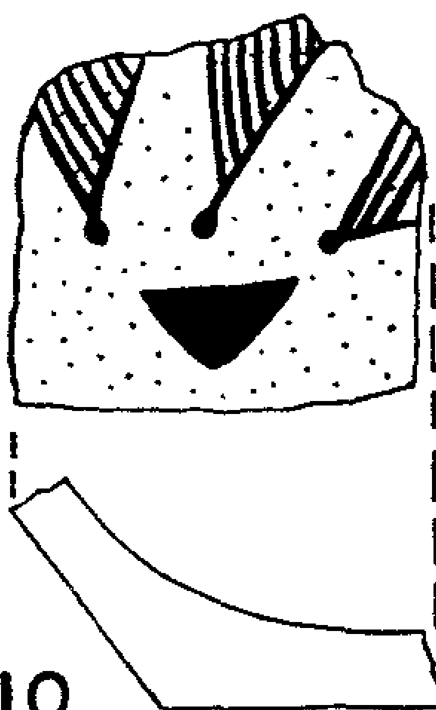

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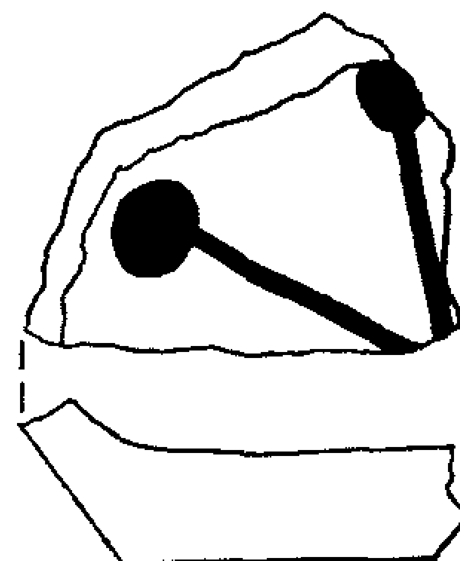

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7

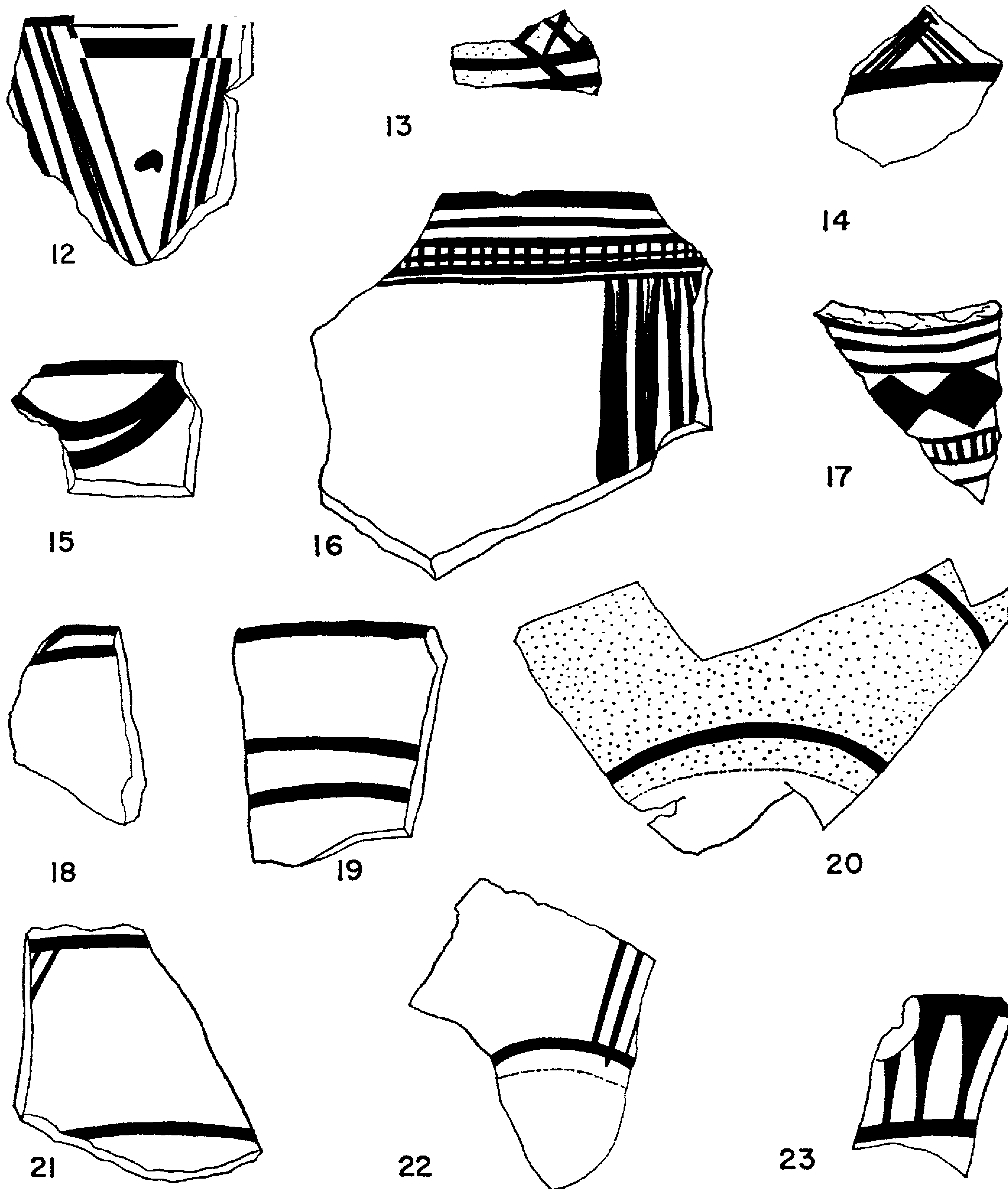

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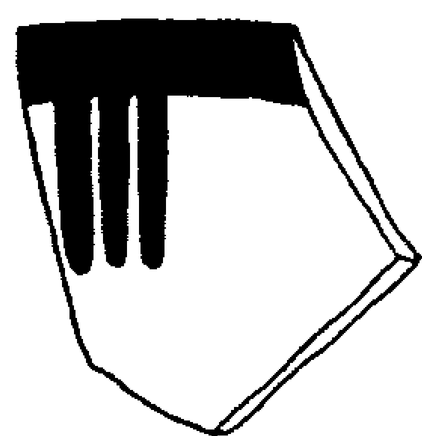

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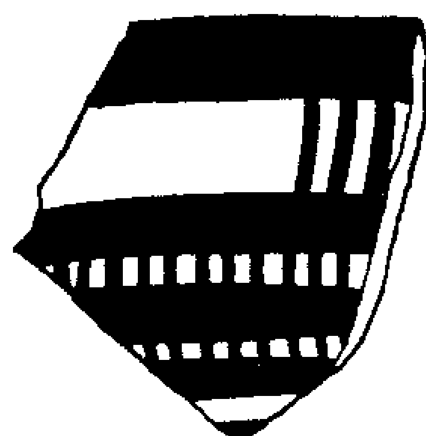

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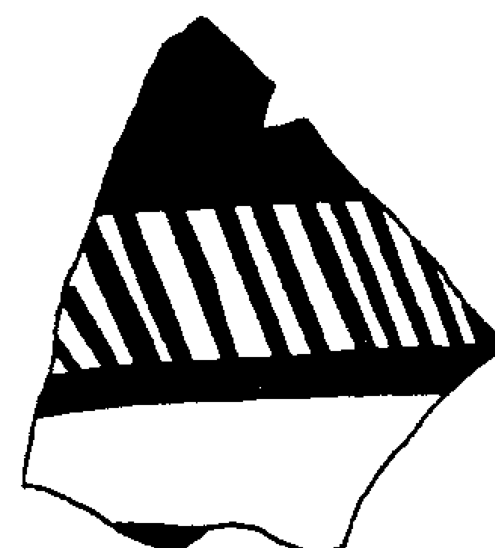
DESIGNS 1–11. Jangal Coarse Painted.

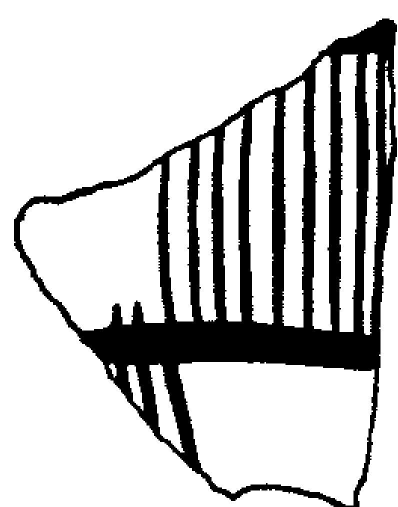


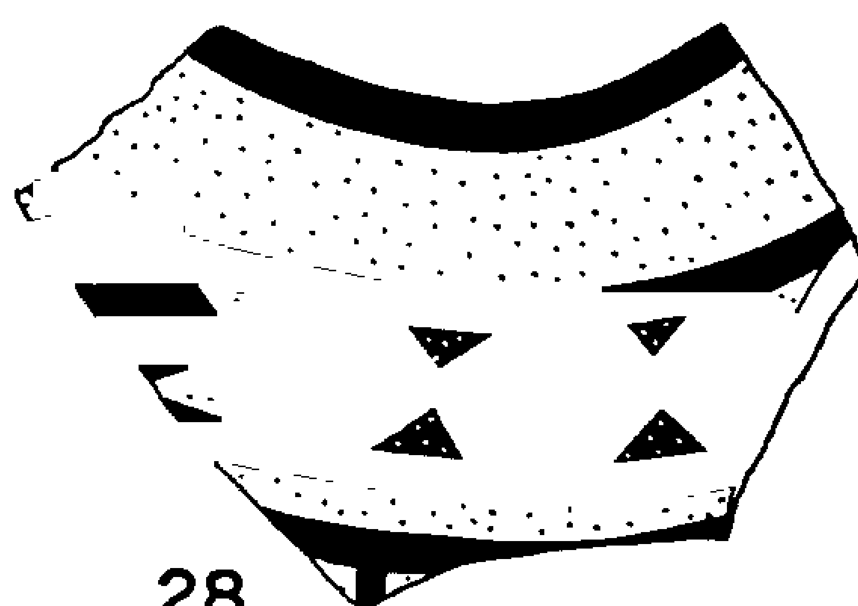
DESIGNS 12–17. Jangal Coarse Painted.
DESIGNS 18–23. Kili Gul Mohammad Black-on-Red Slip.

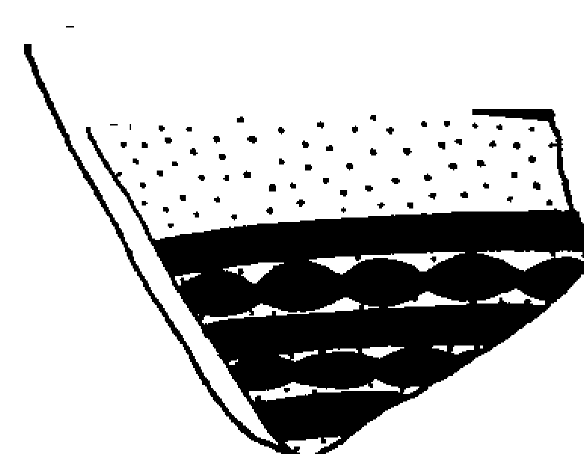


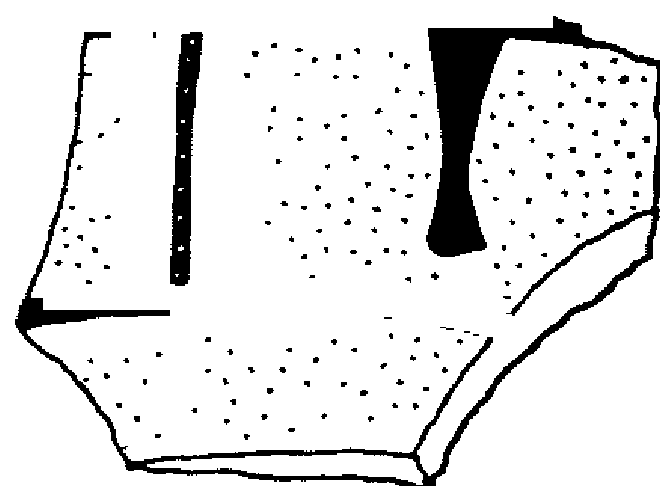


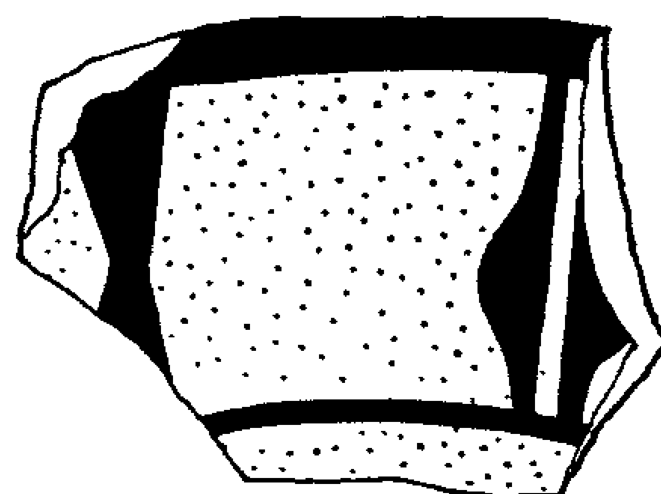


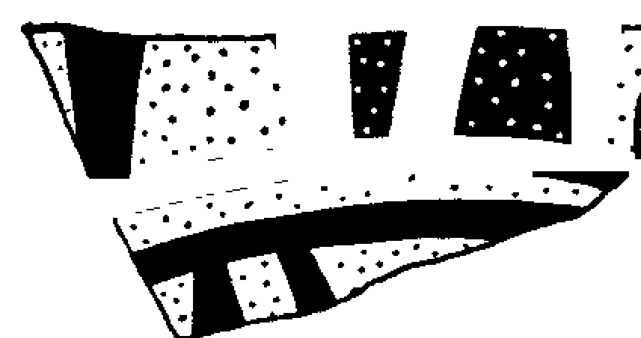


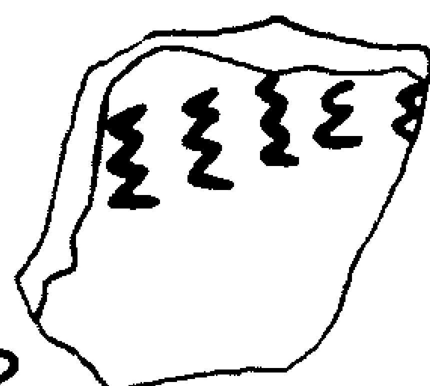


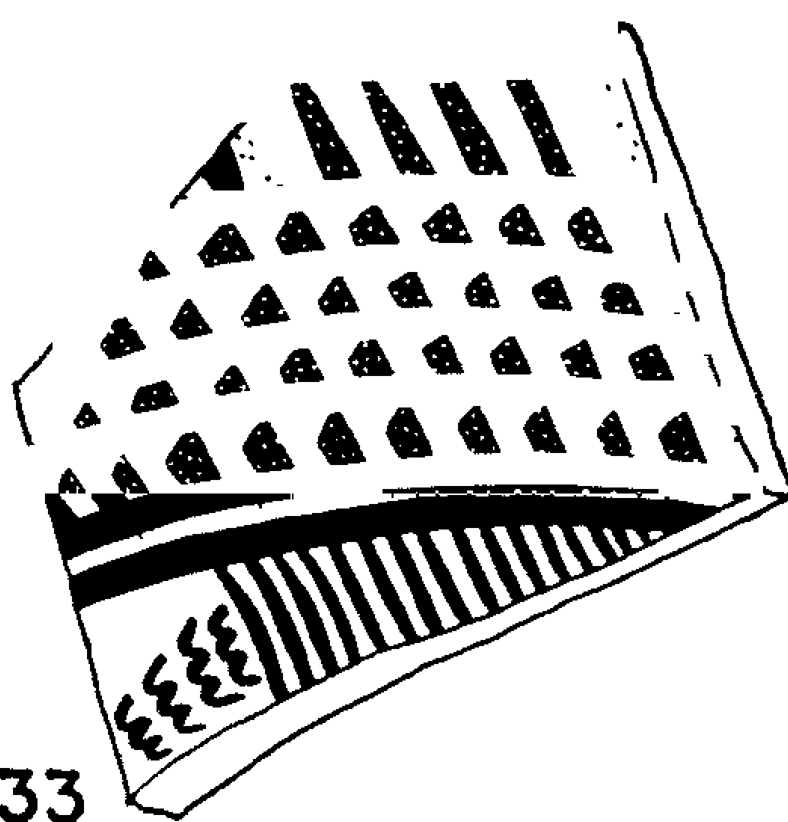


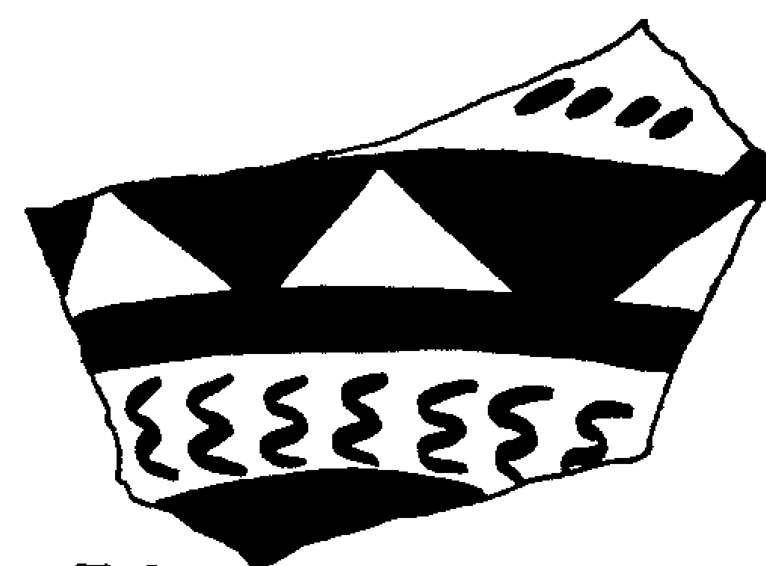




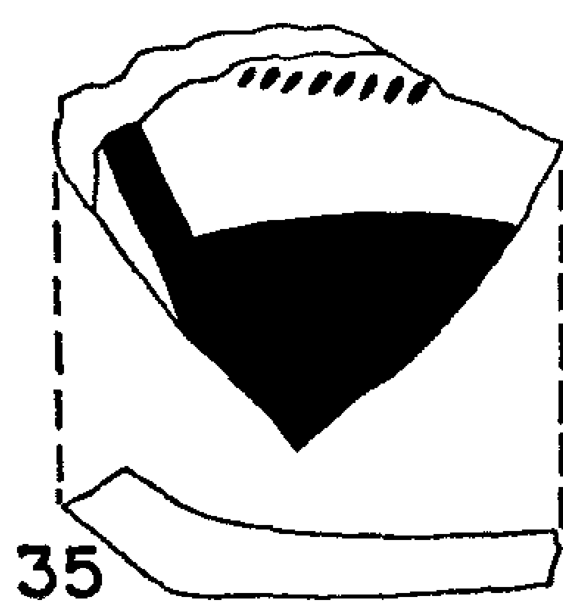




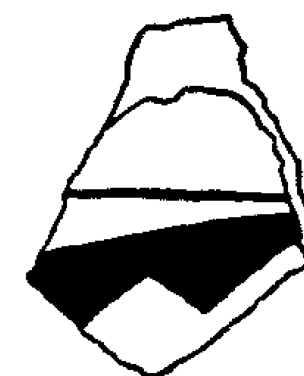


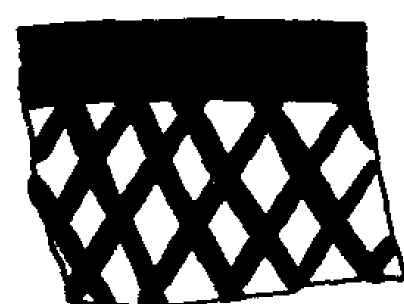


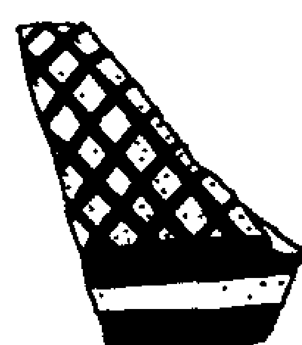
Designs 24–34. Kili Gul Mohammad Black-on-Red Slip.

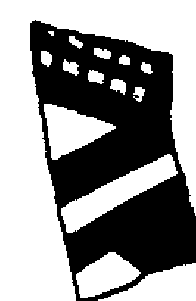


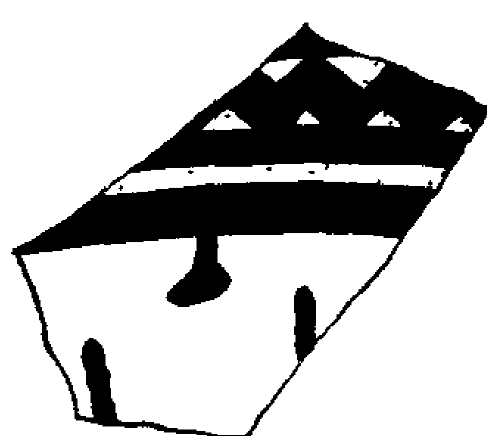


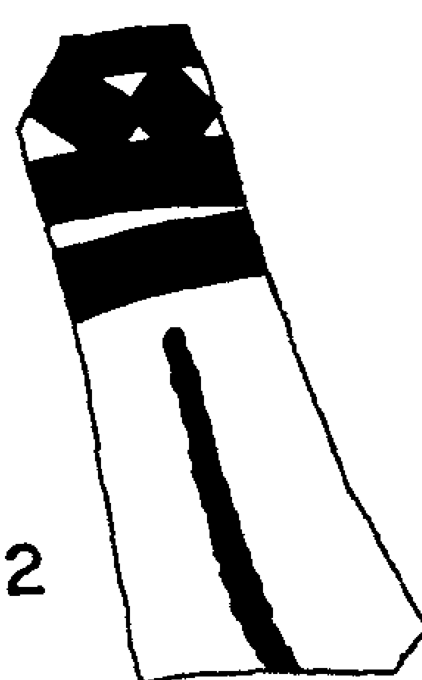




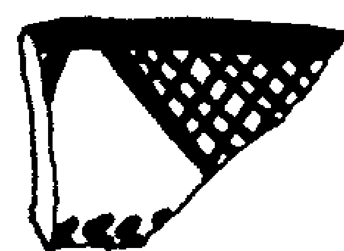


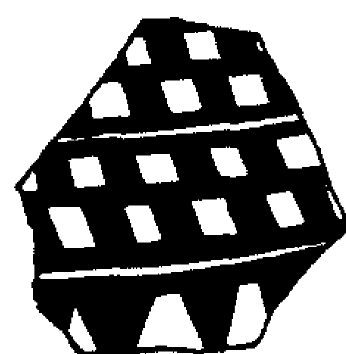


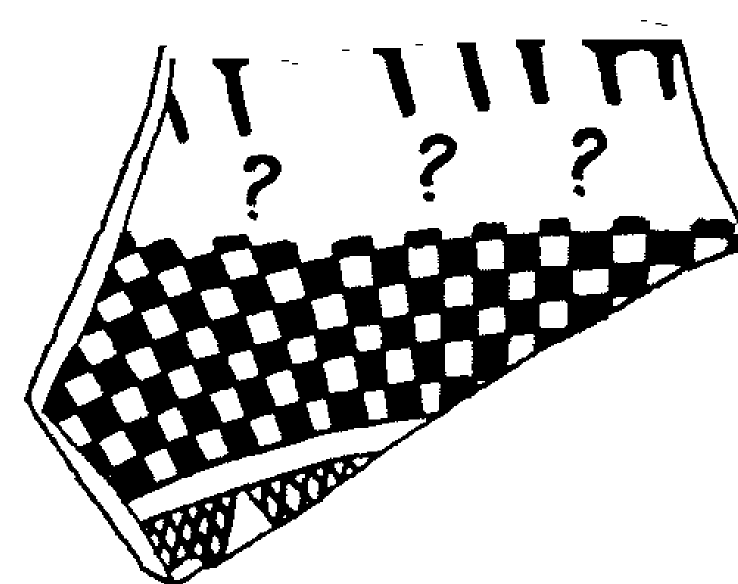




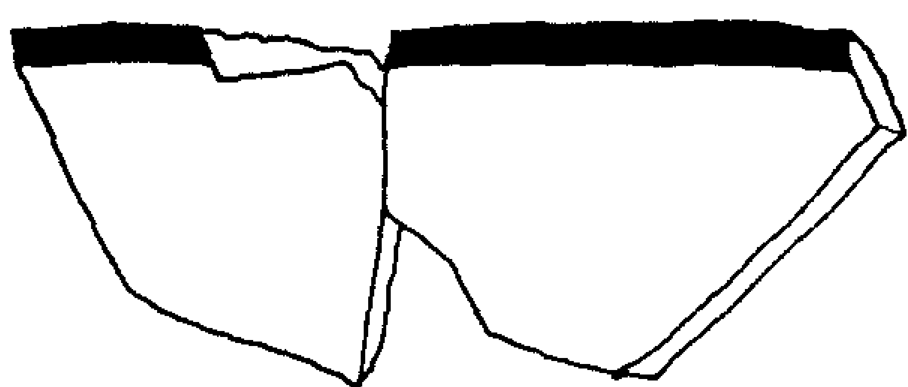


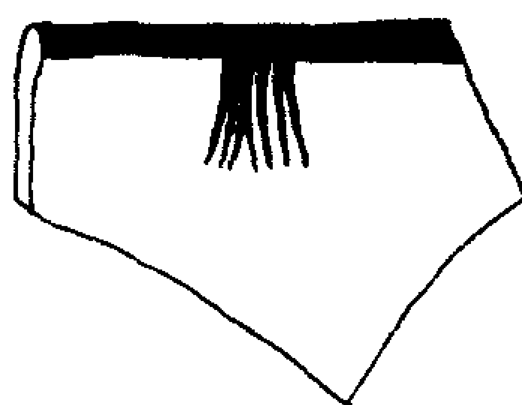


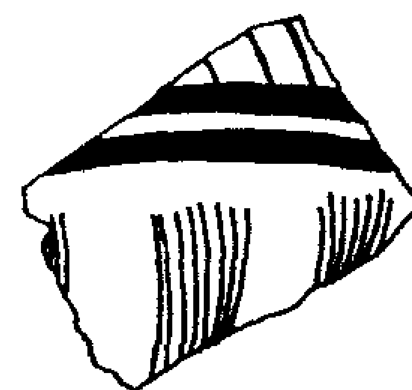


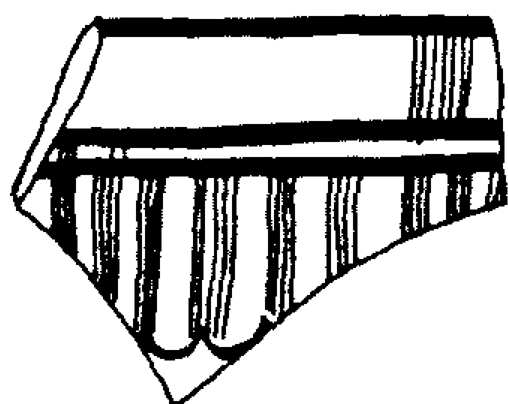


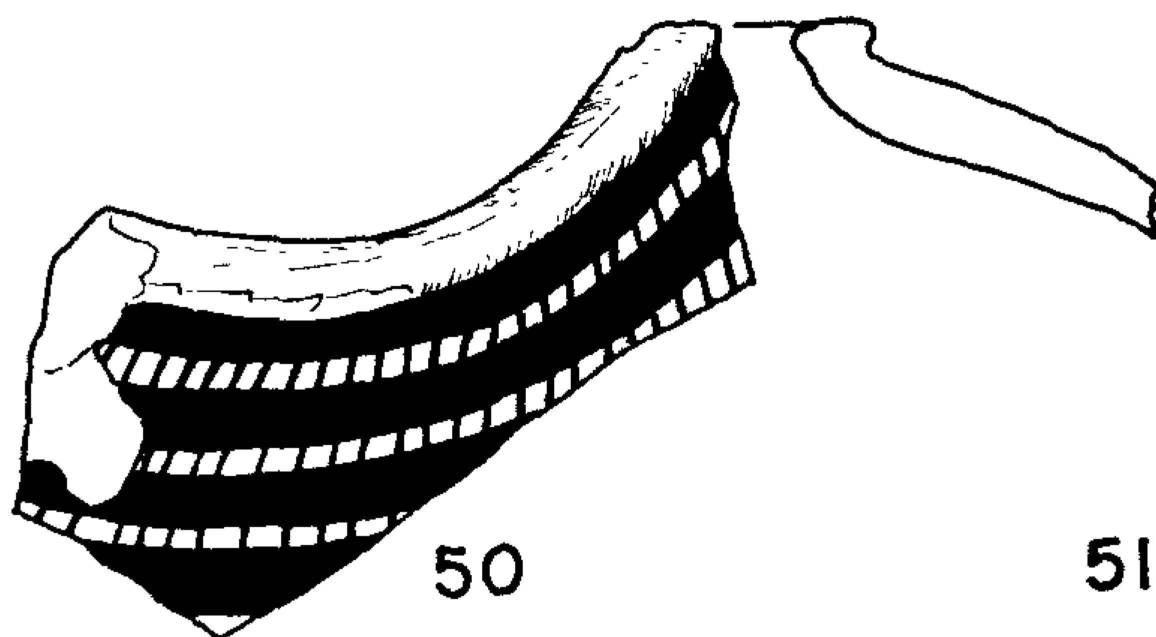
Designs 35–46. Kili Gul Mohammad Black-on-Red Slip.

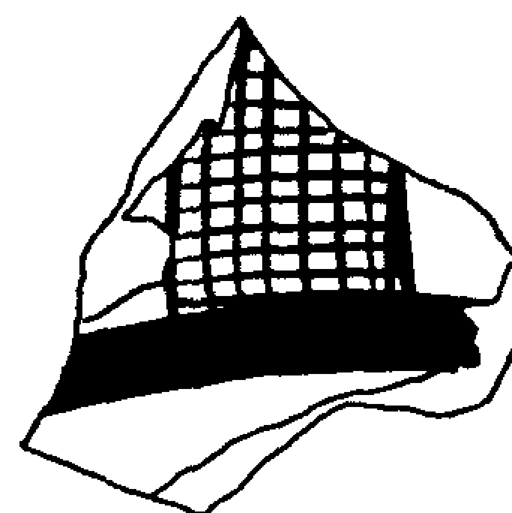

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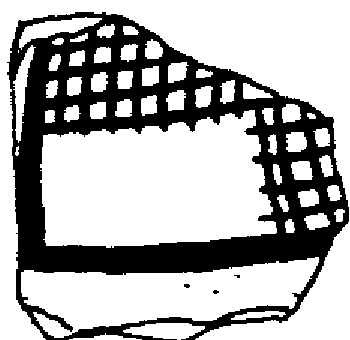

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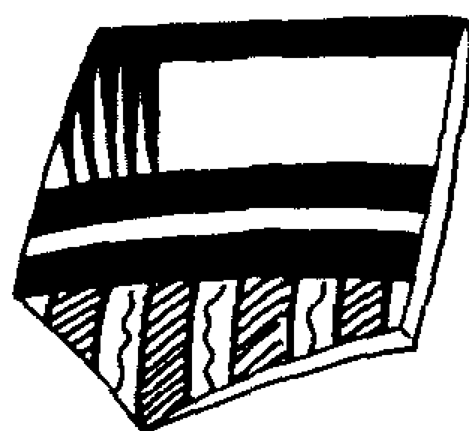

48 a

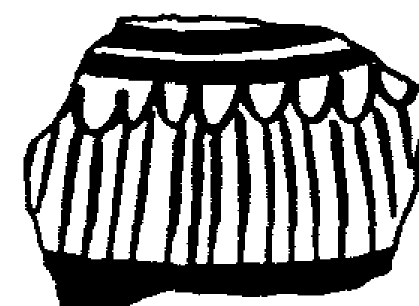

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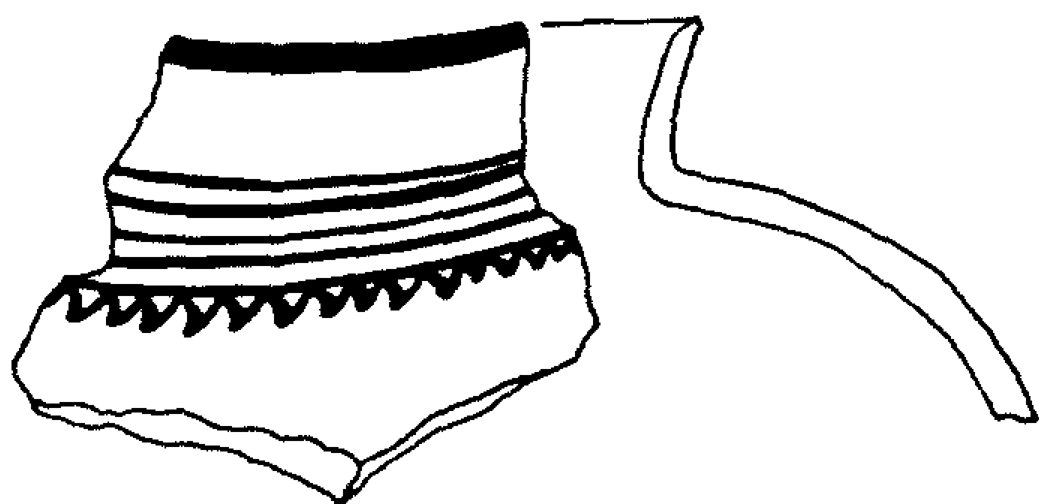

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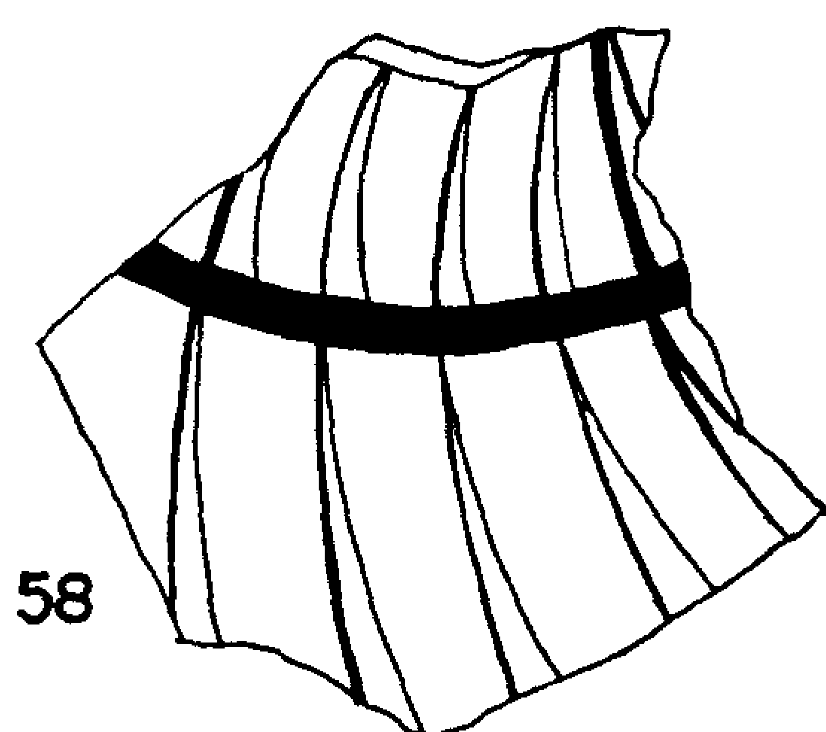

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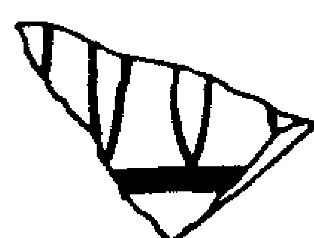

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56

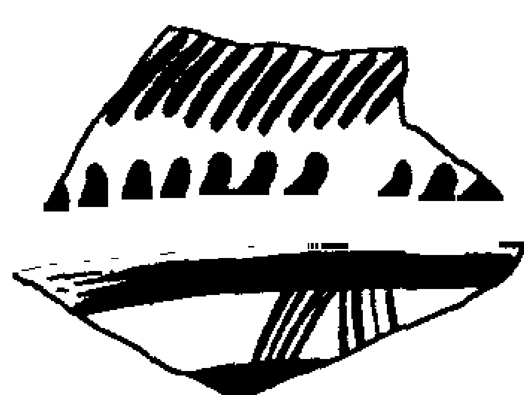

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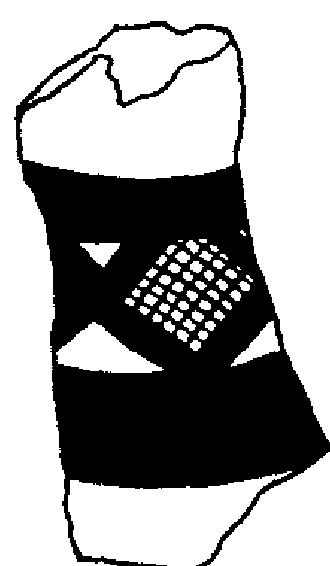
DESIGNS 47–57. Jangal Painted, Variant 1.

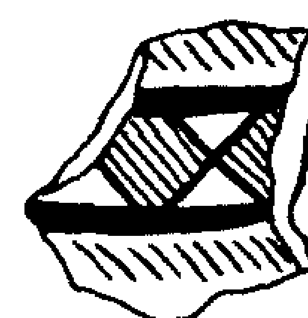

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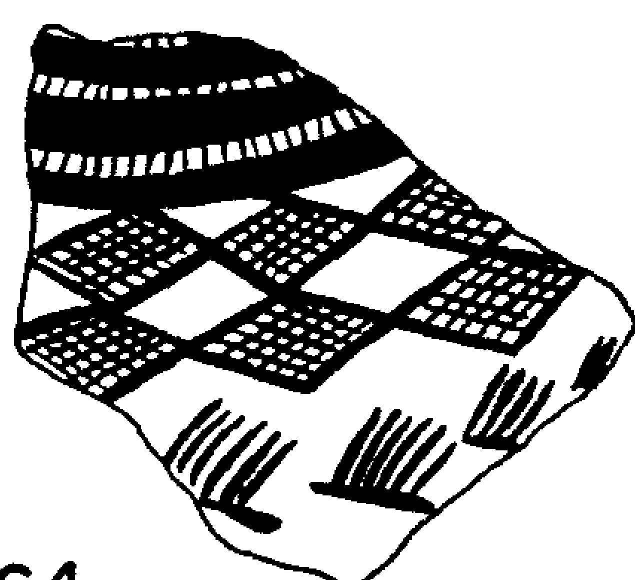

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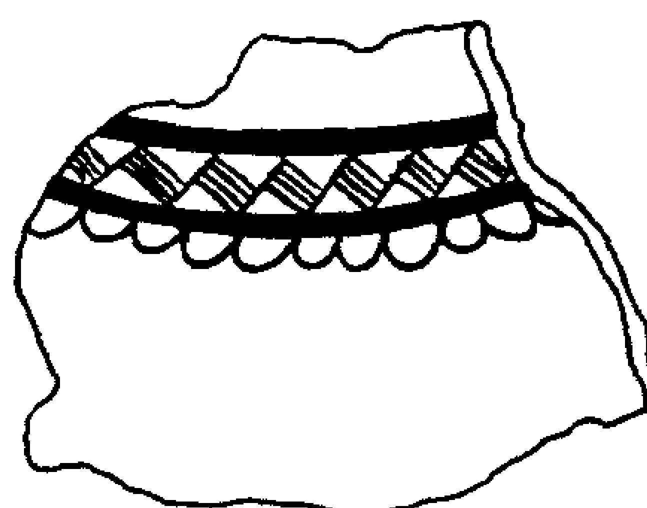

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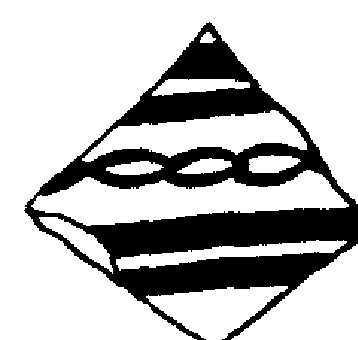

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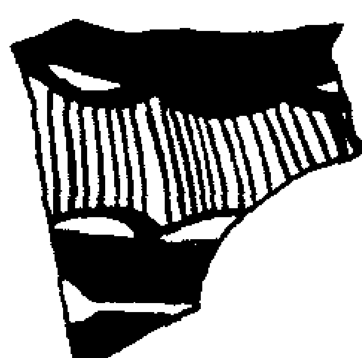

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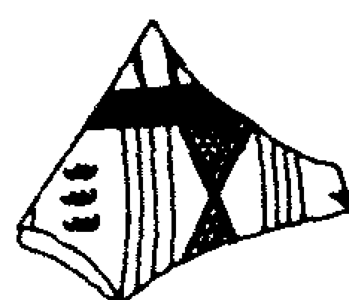

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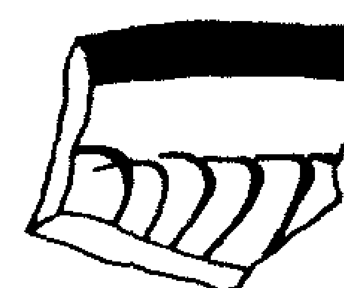

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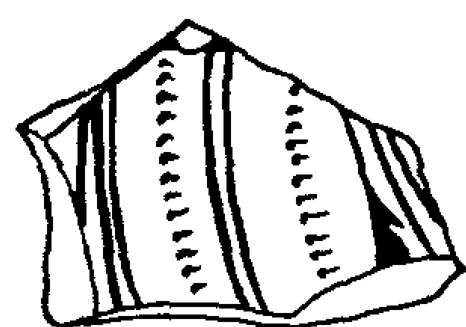

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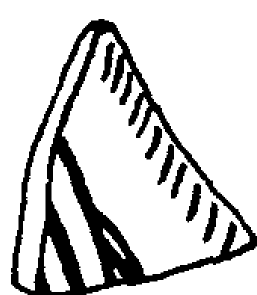

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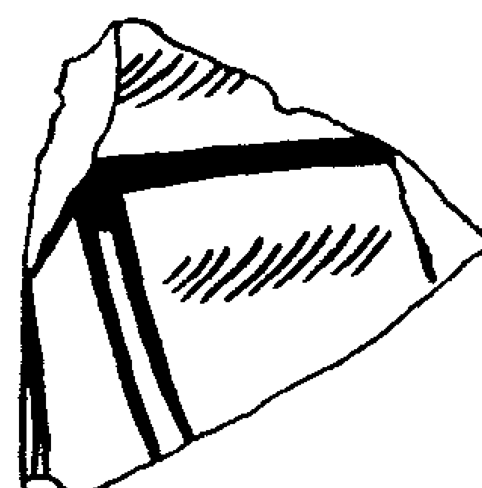

68

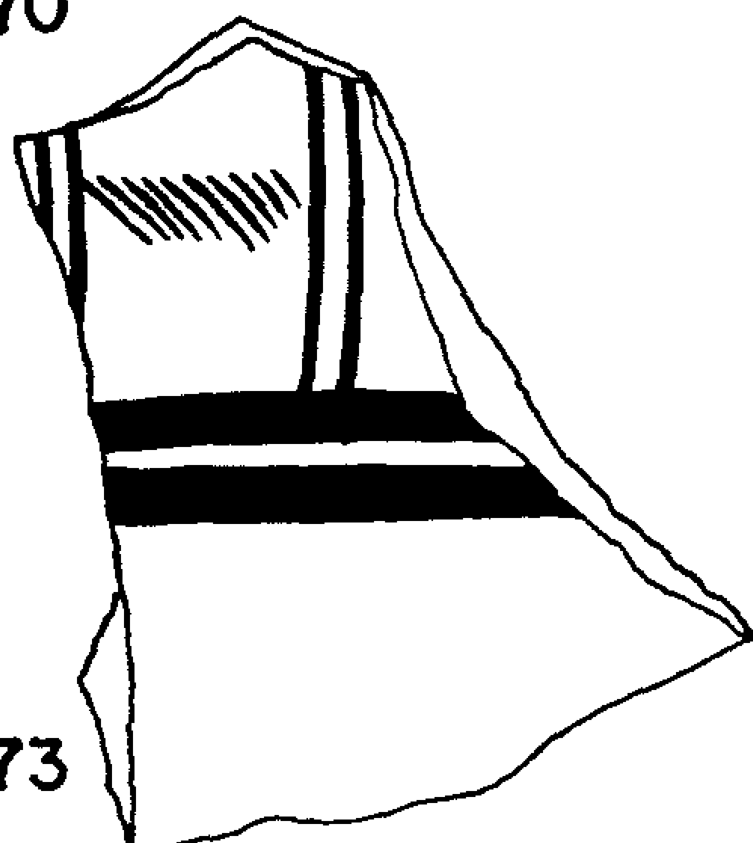

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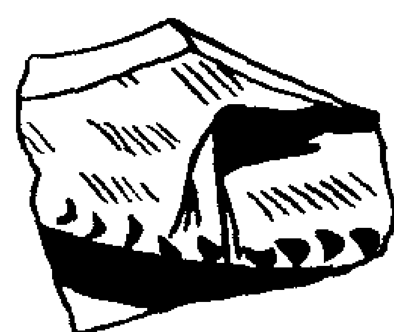
DESIGNS 58–69. Jangal Painted, Variant 1.

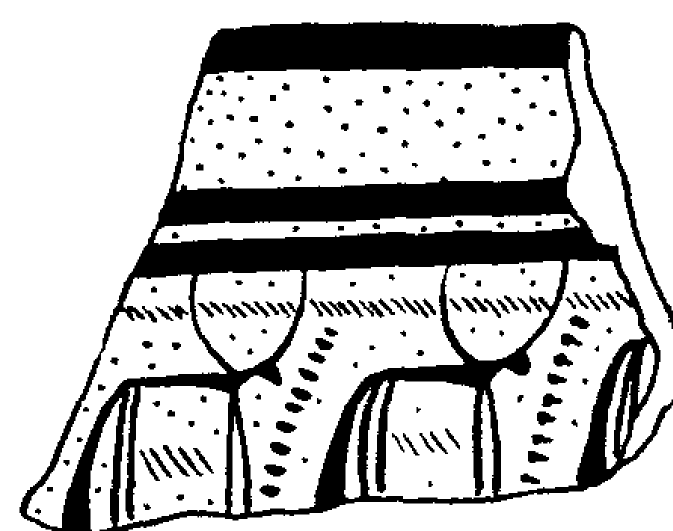

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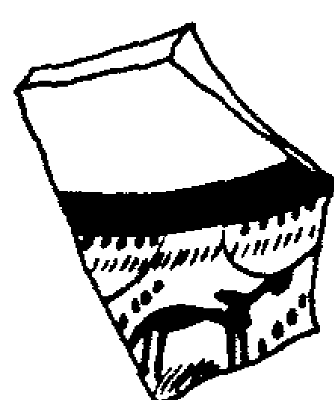

71

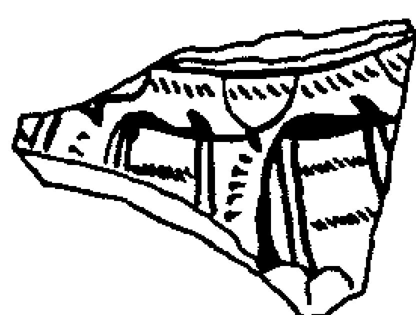

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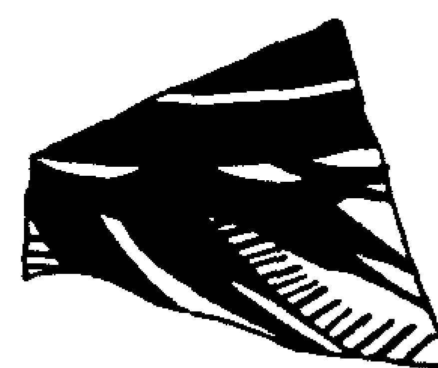

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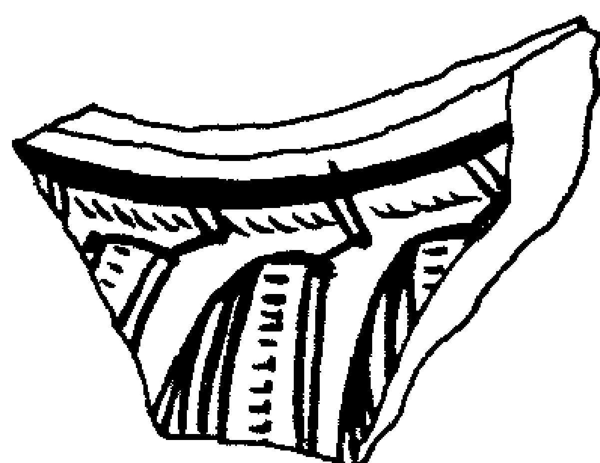

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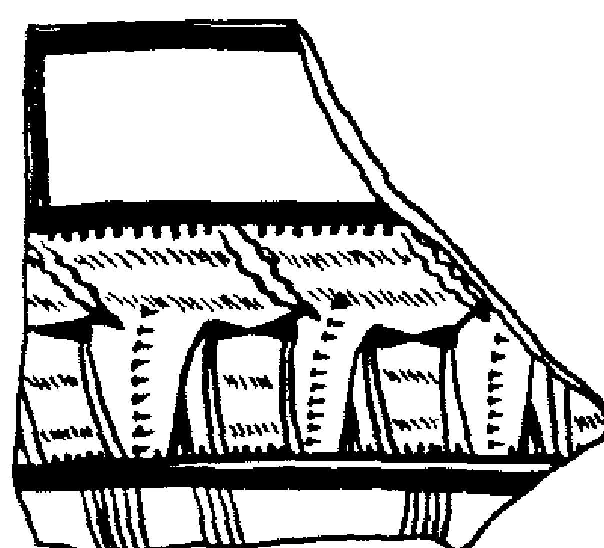

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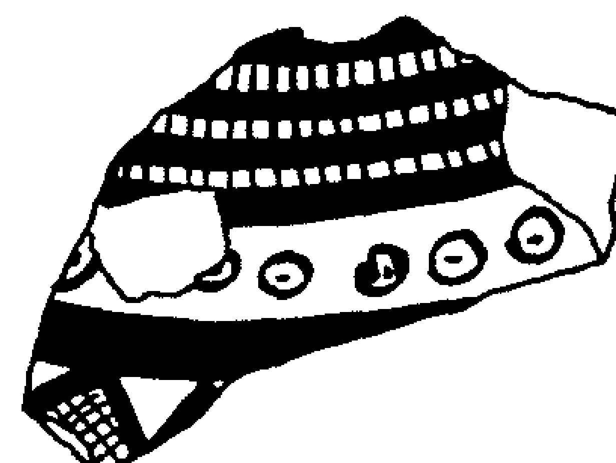

76


77

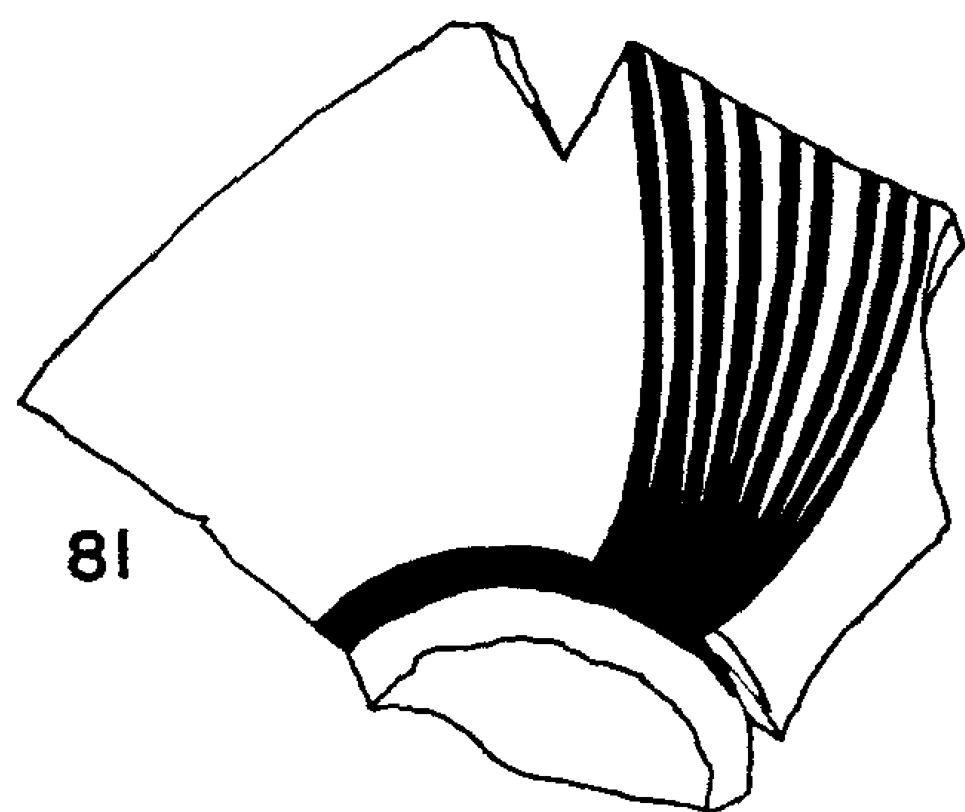

78

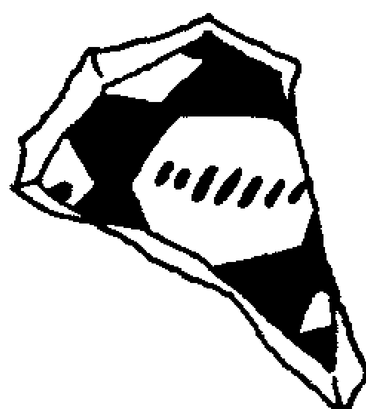

79

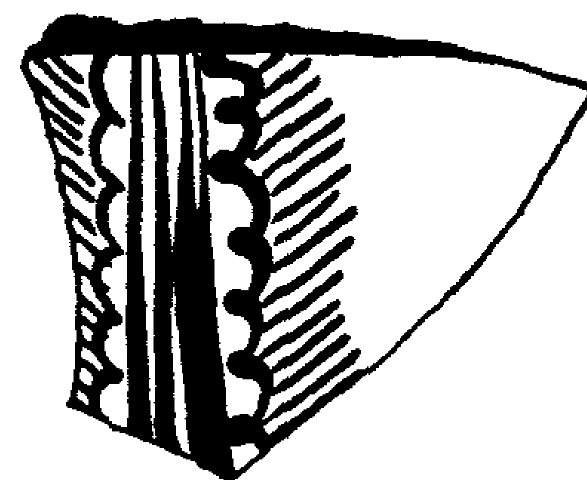

79a

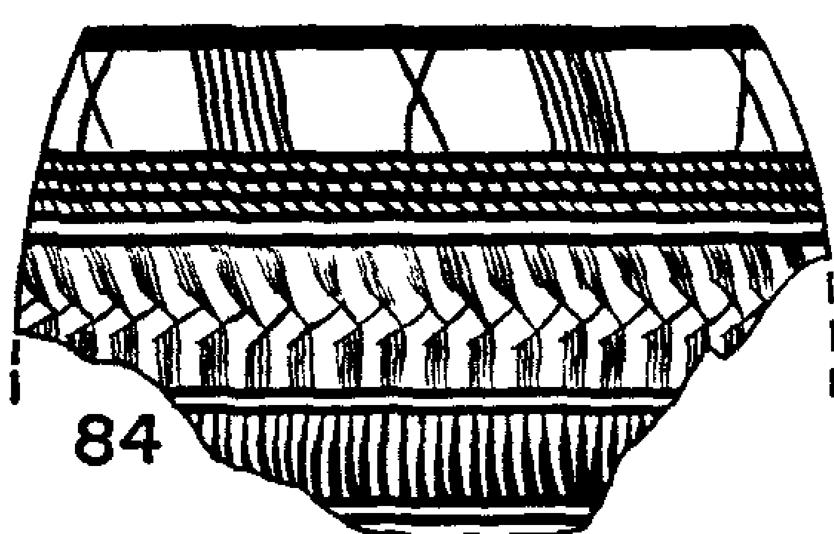

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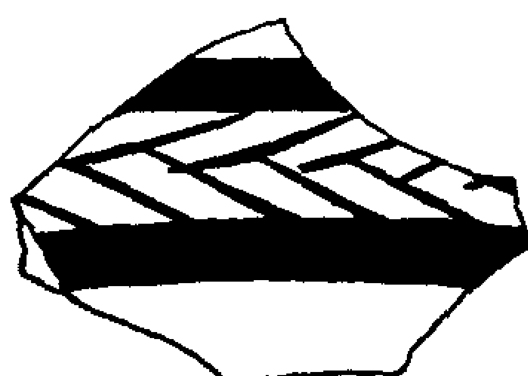
DESIGNS 70–80. Jangal Painted, Variant 1.

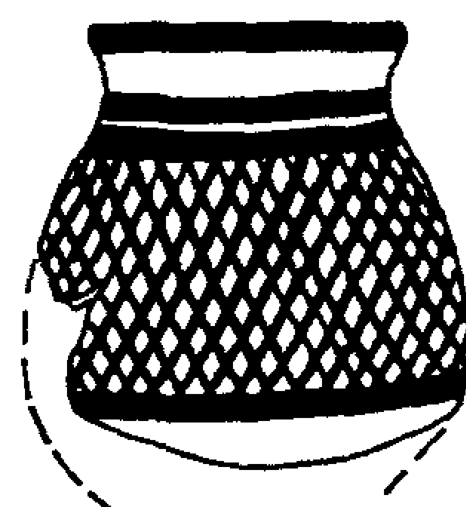


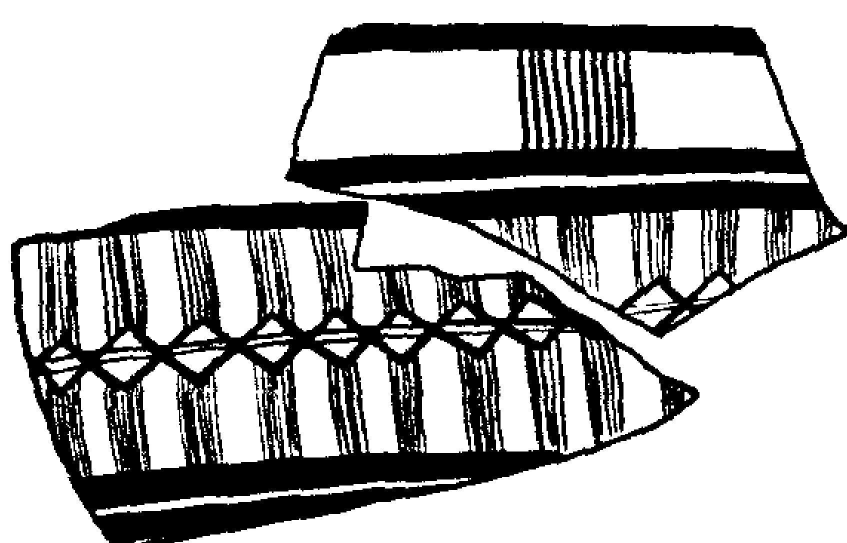


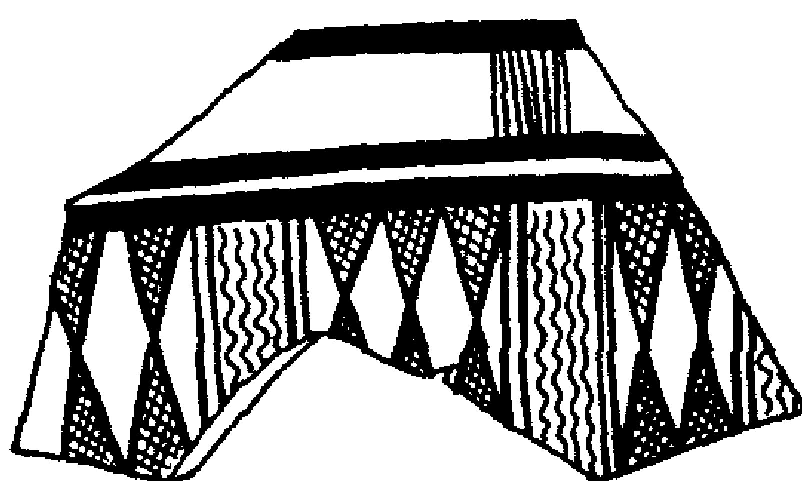


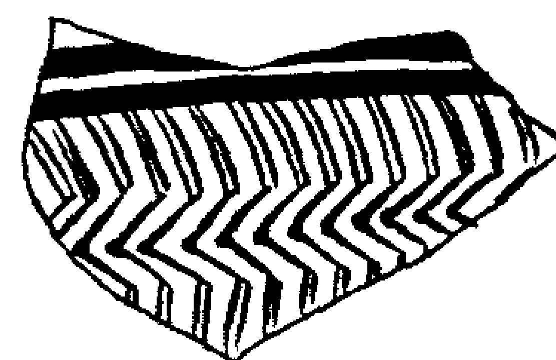


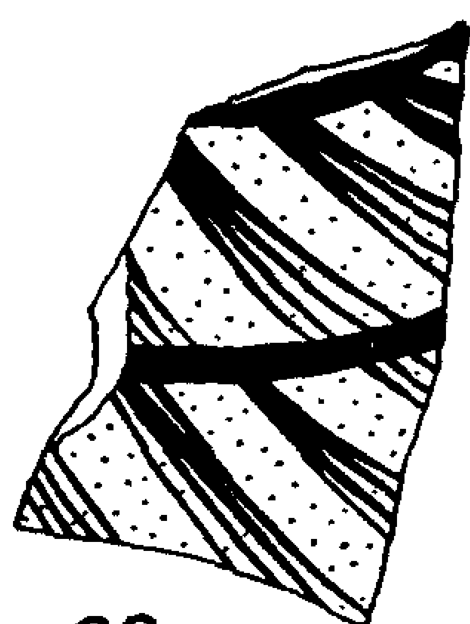


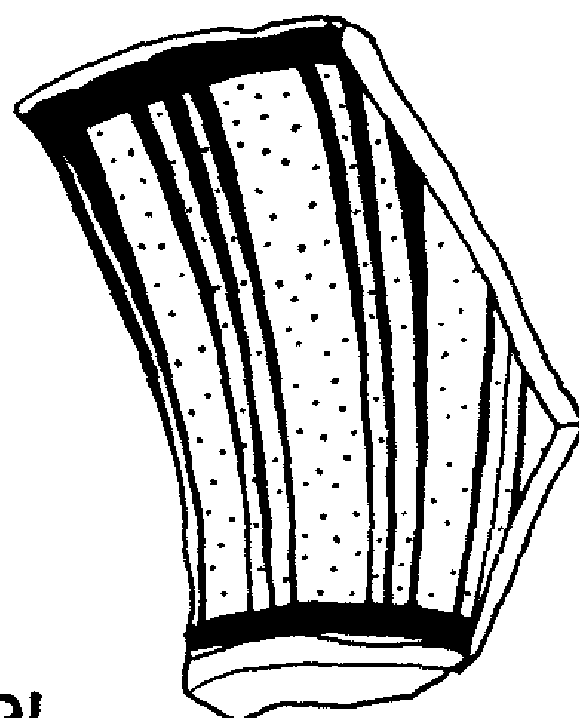


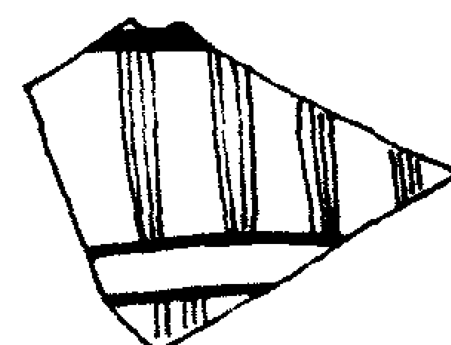




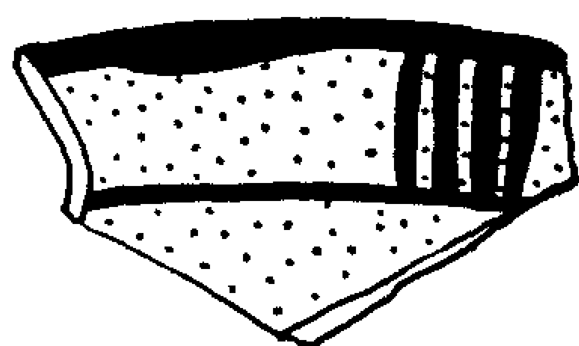


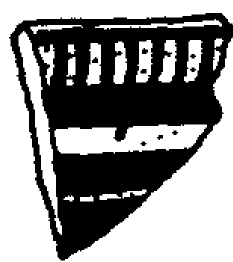




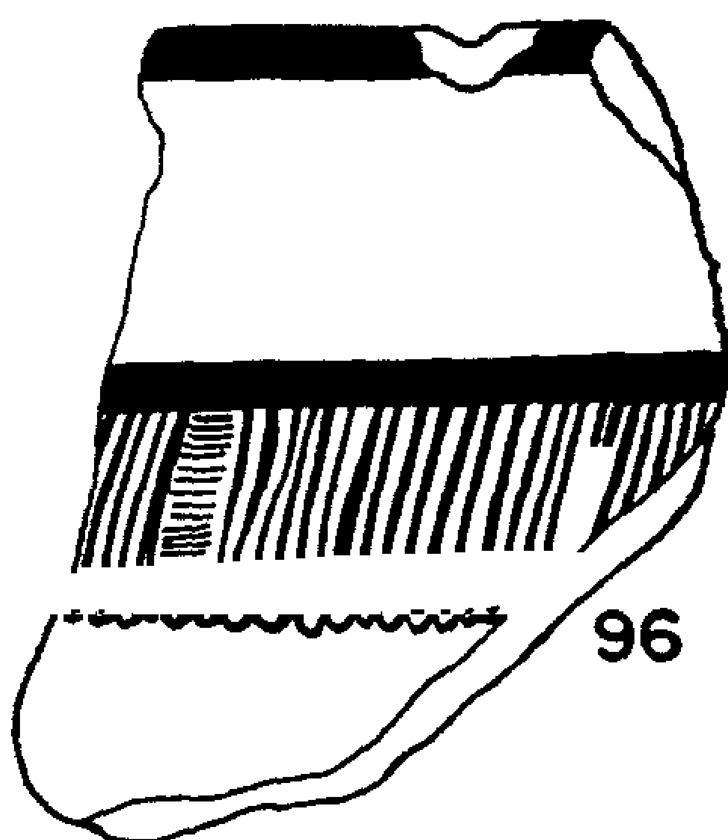


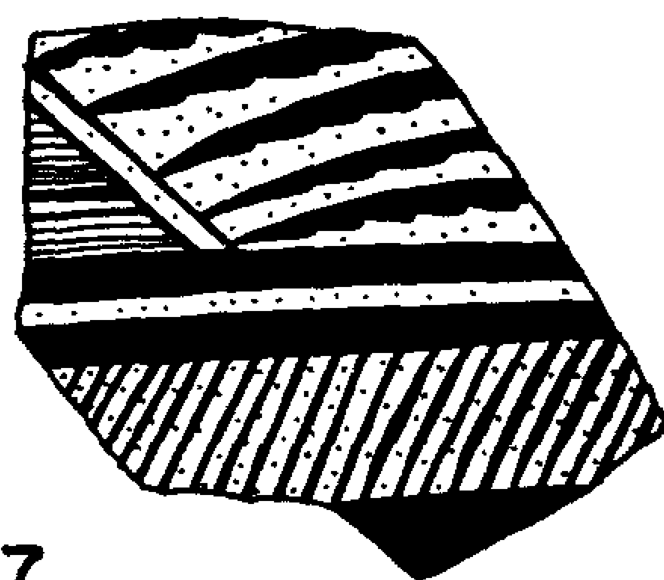
Designs 81–89. Jangal Painted, Variant 1.
Designs 90–92. Jangal Painted, Variant 2.



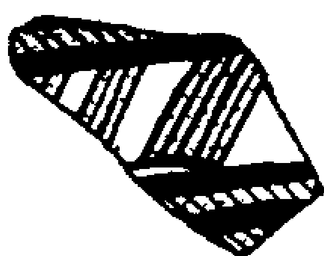


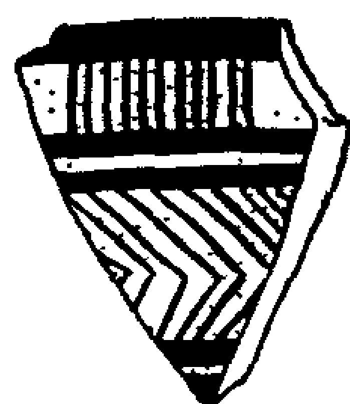


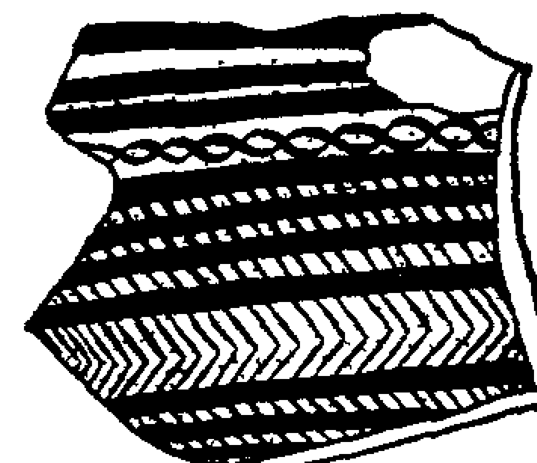


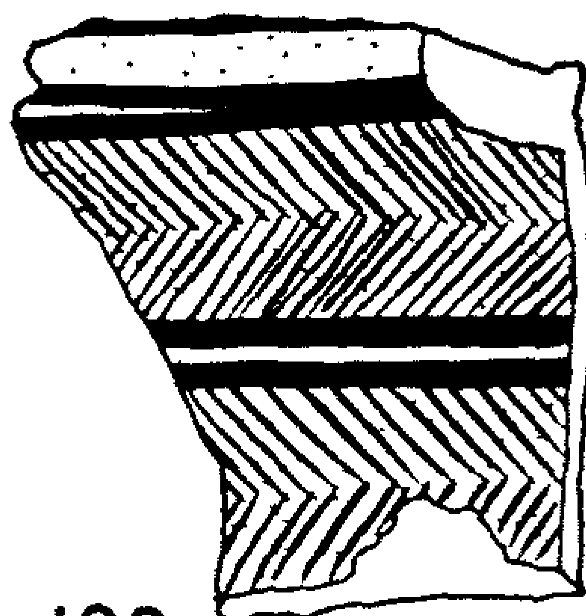


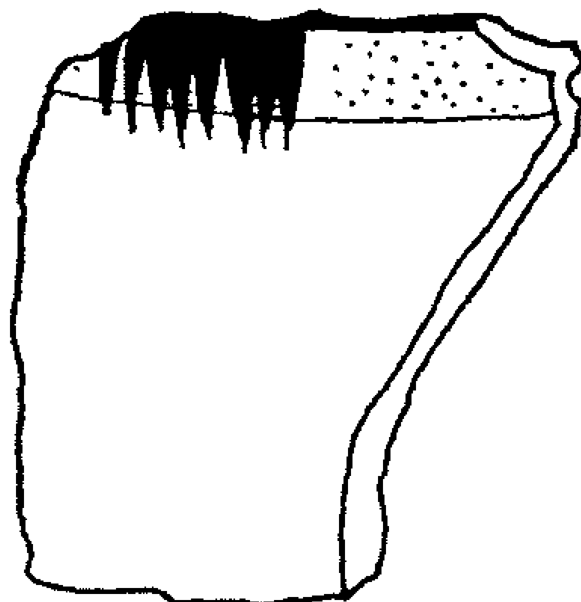


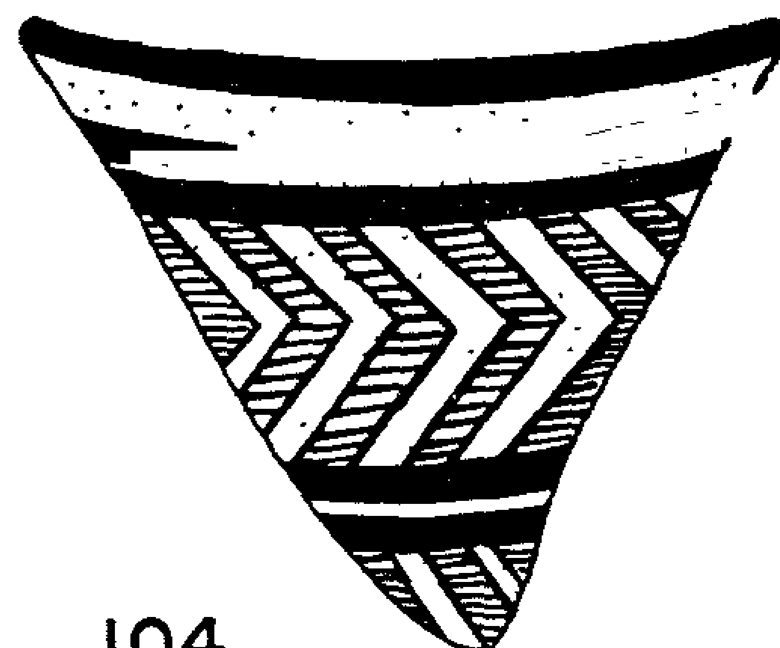




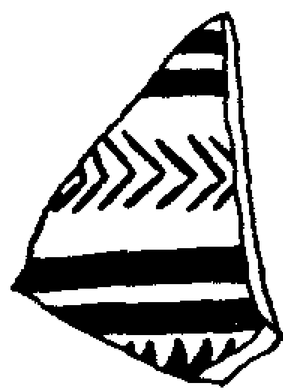


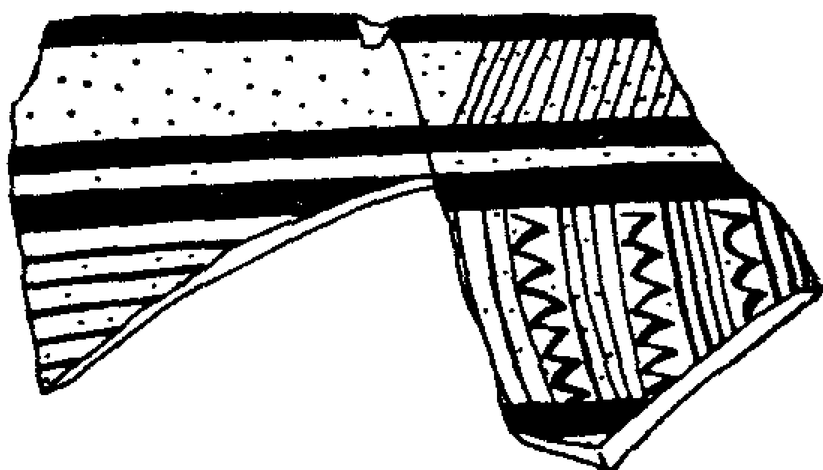




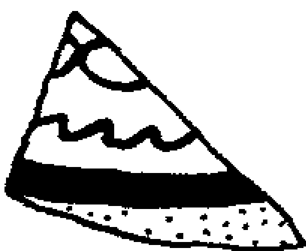


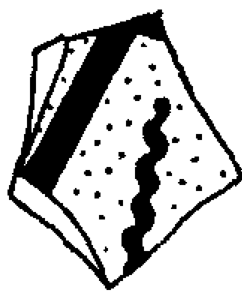
DESIGNS 93–104. Jangal Painted, Variant 2.

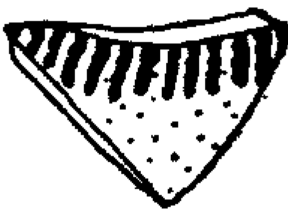

105

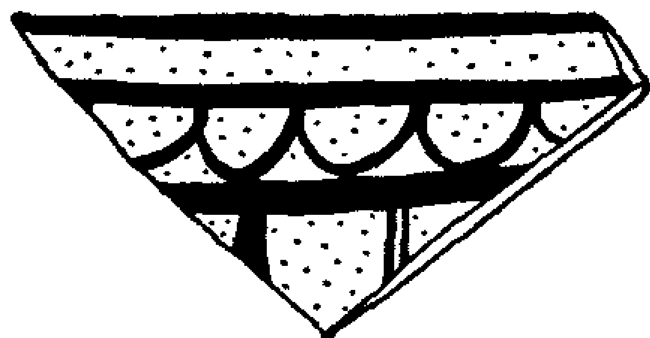

106

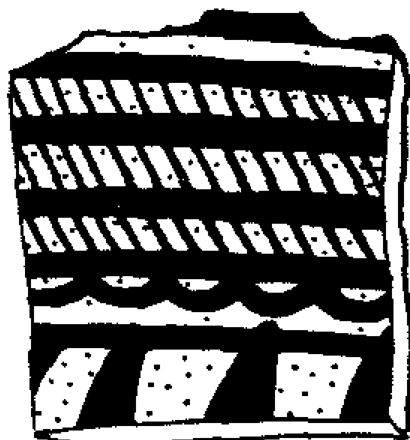

107

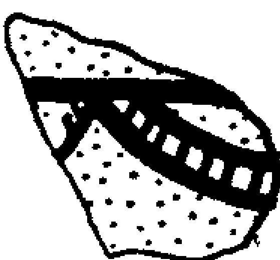

108

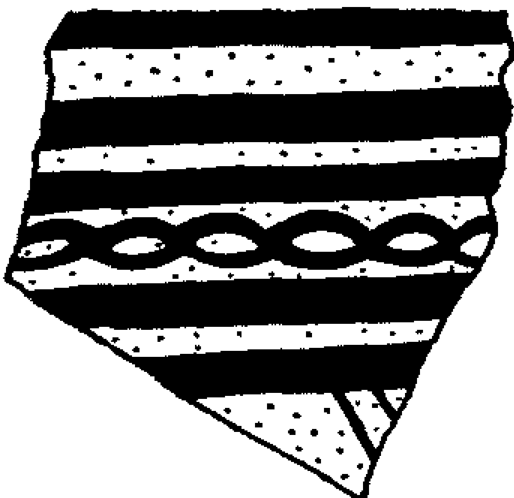

109

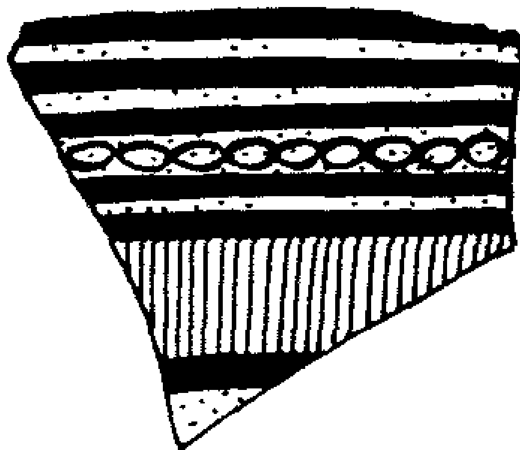

110

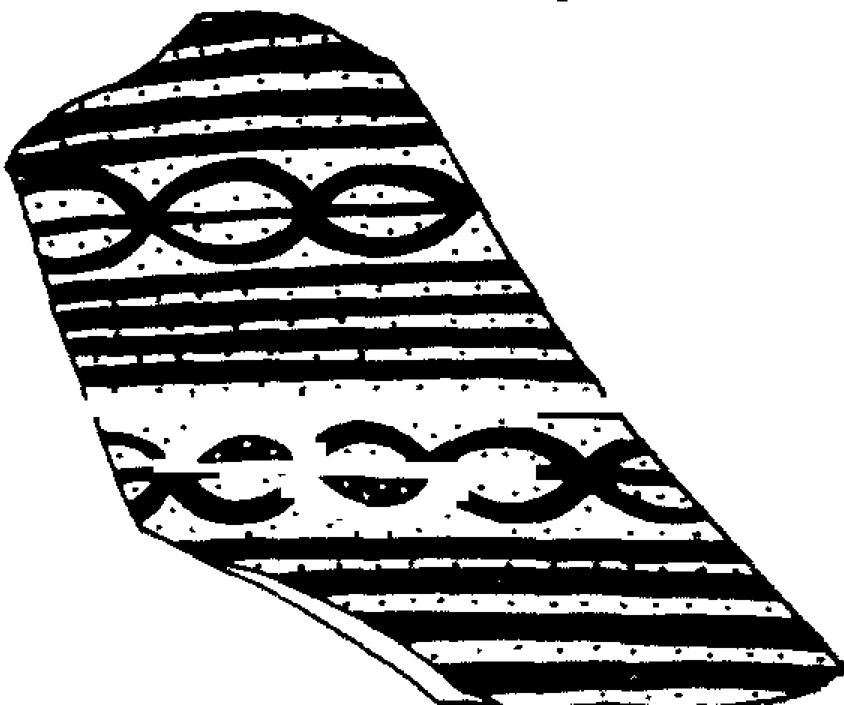

111


112

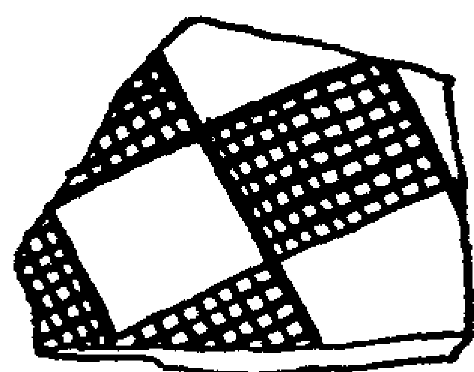

113


114

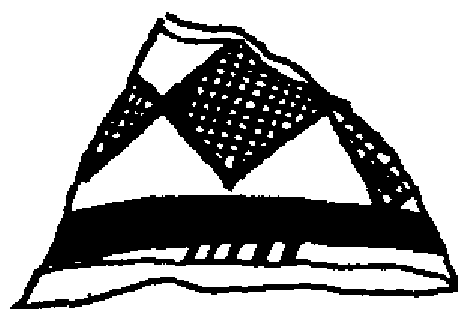

115


116

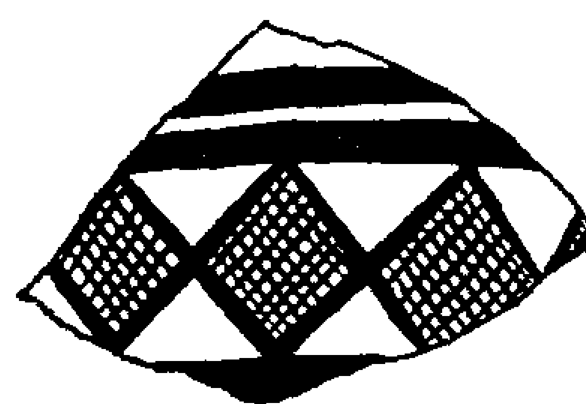
DESIGNS 105–116. Jangal Painted, Variant 2.



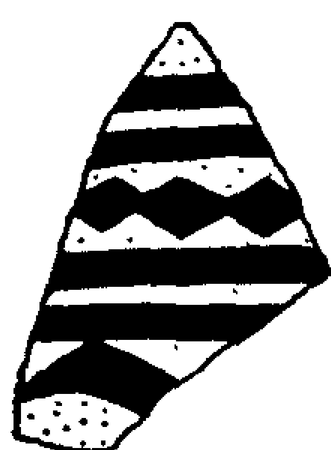
117



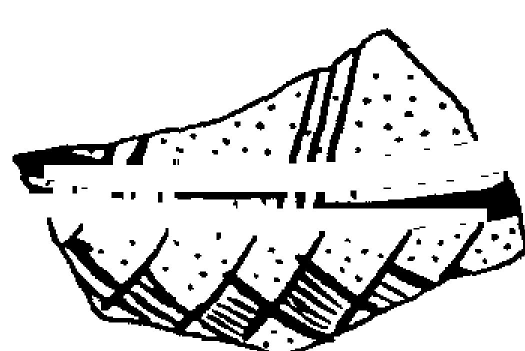
118



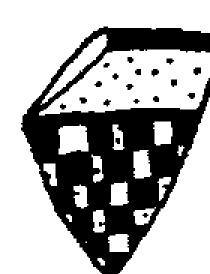
119



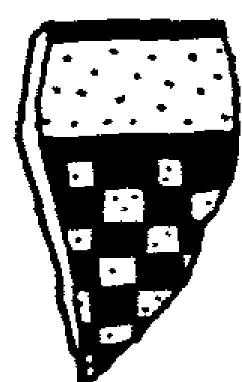
120



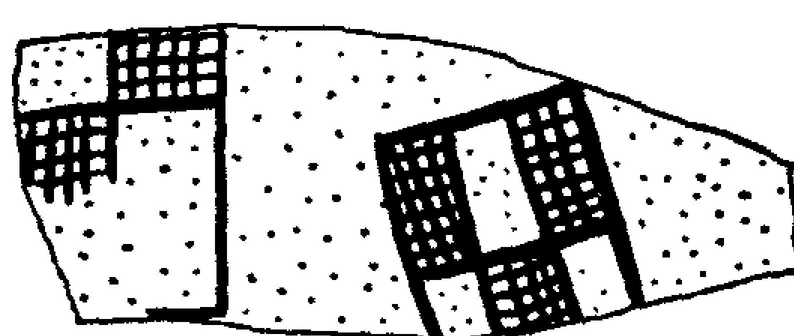
121



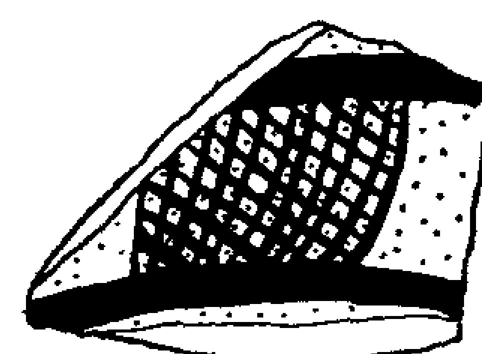
122



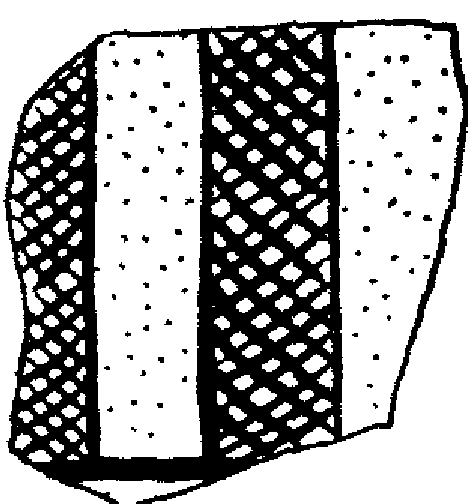
123



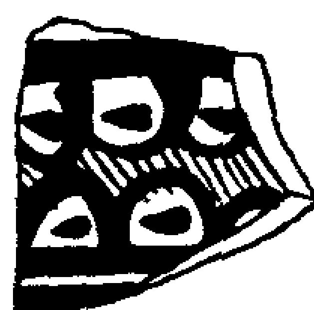
124



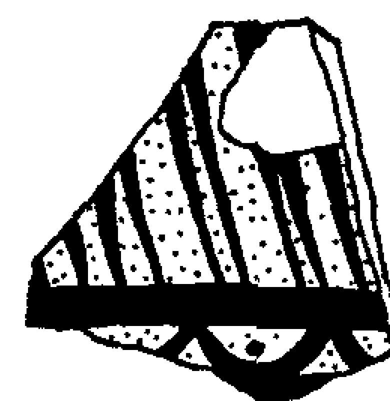
125



126

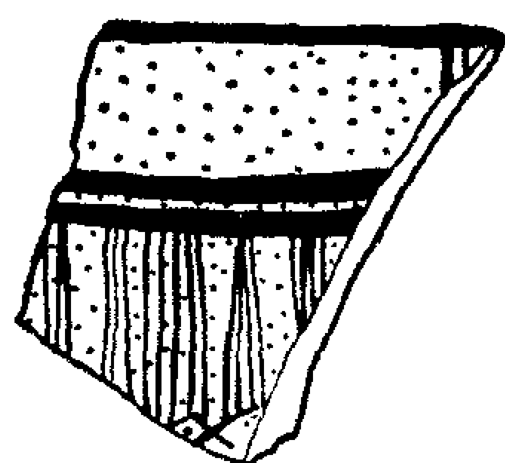


127

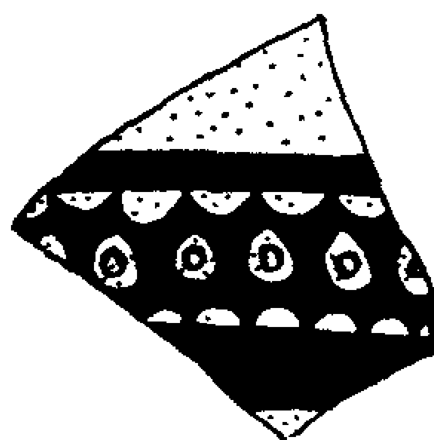


128

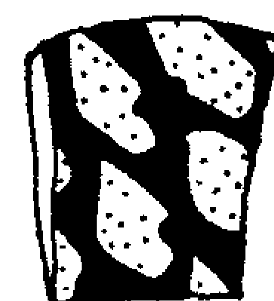
Designs 117–128. Jangal Painted, Variant 2.



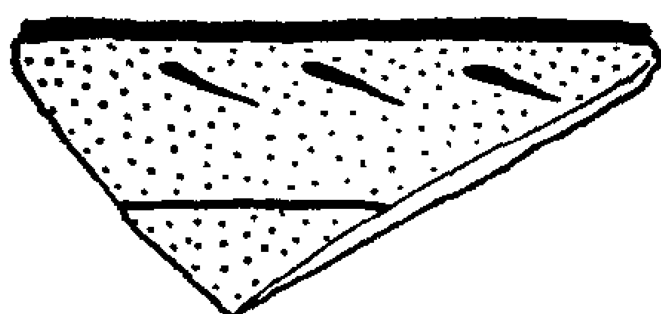
129



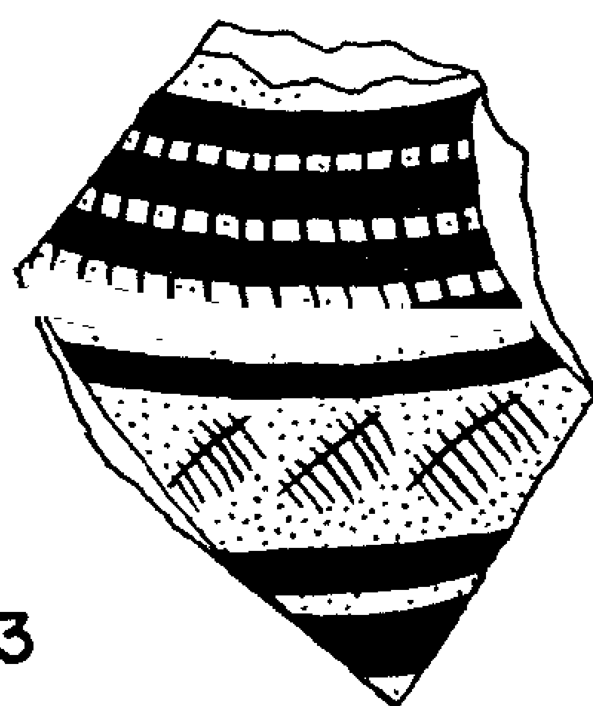
130



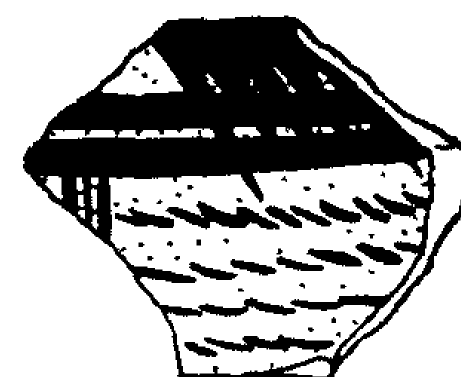
131



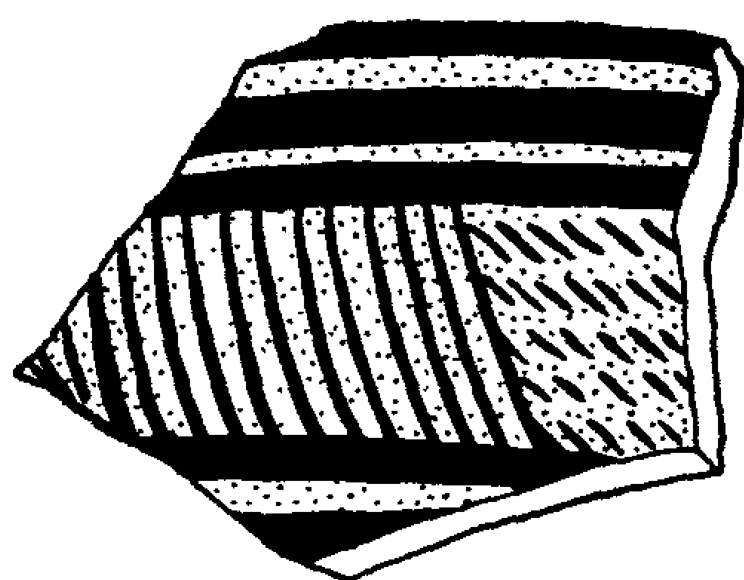
132



133



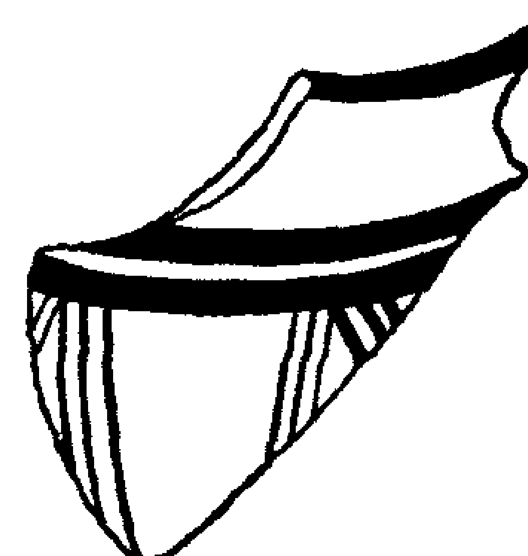
134



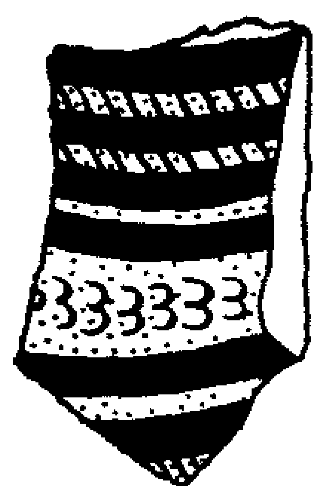
135



136



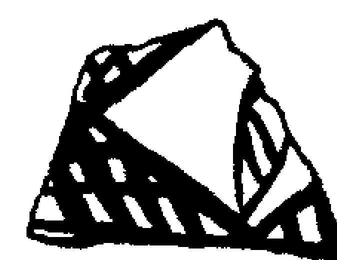
137



138

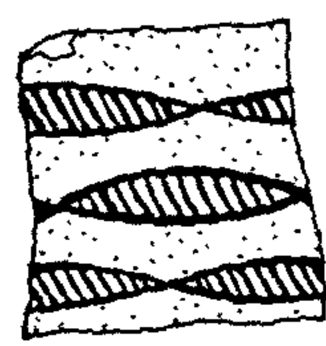


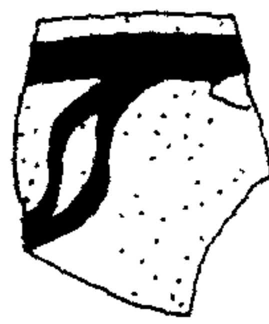
139



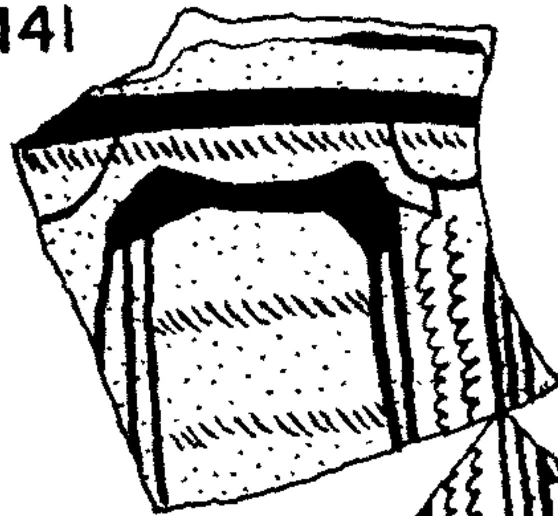
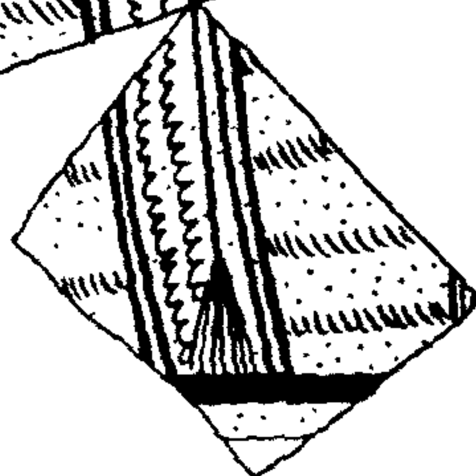
140

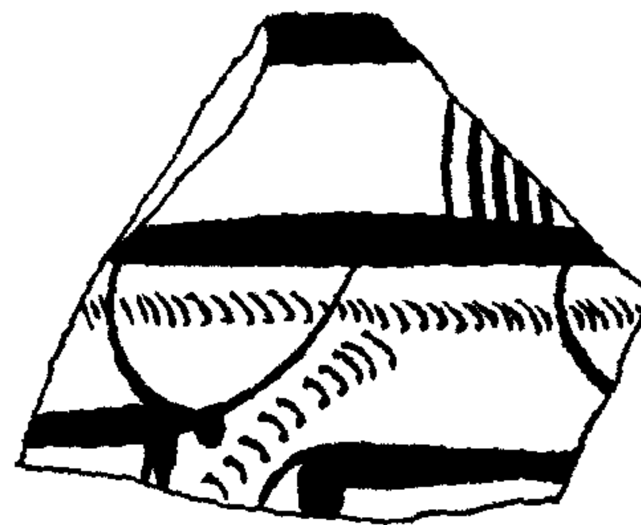
DESIGNS 129–140. Jangal Painted, Variant 2.

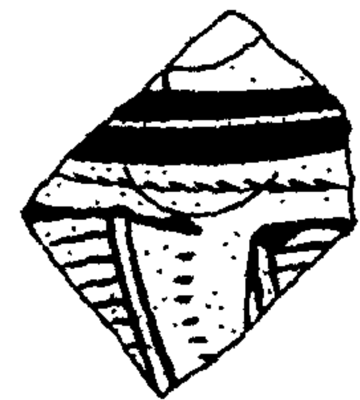


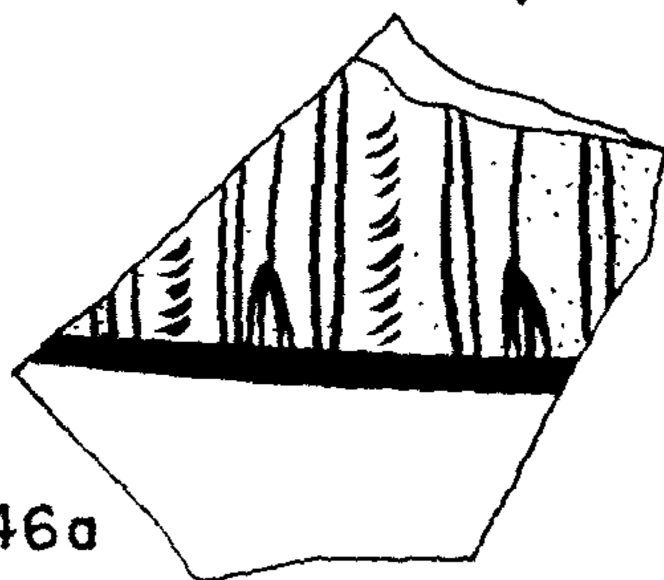


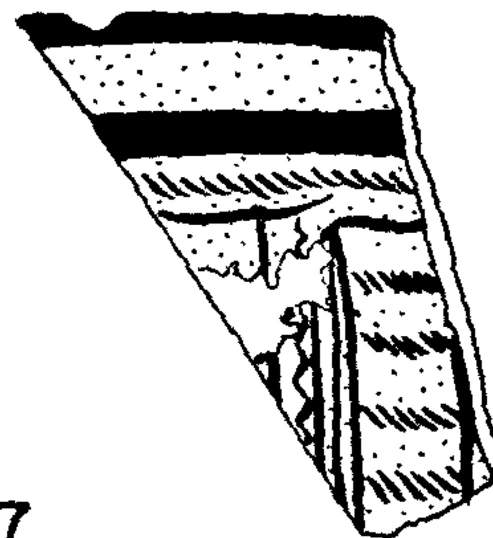


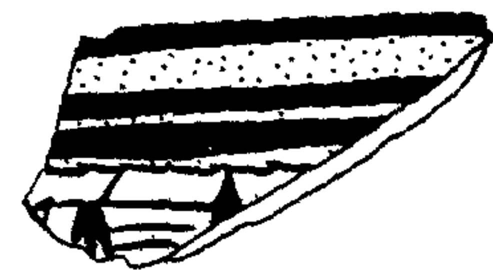



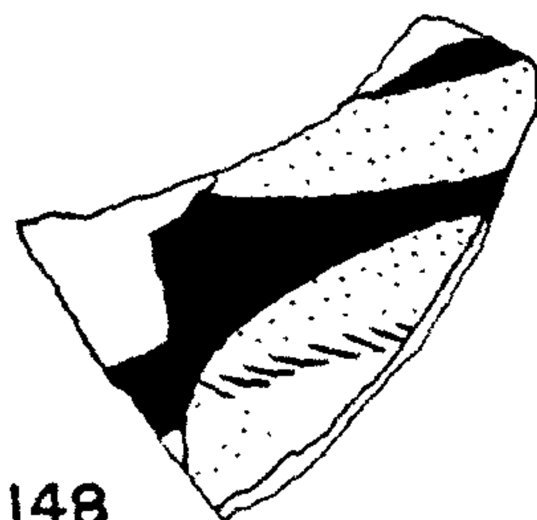


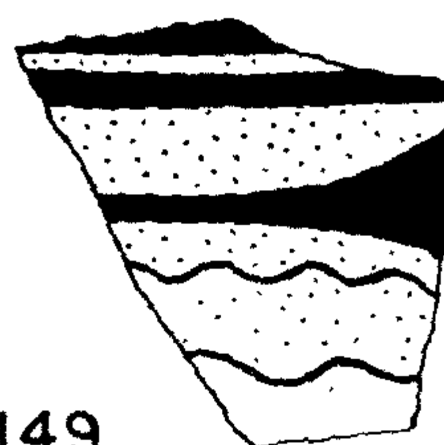






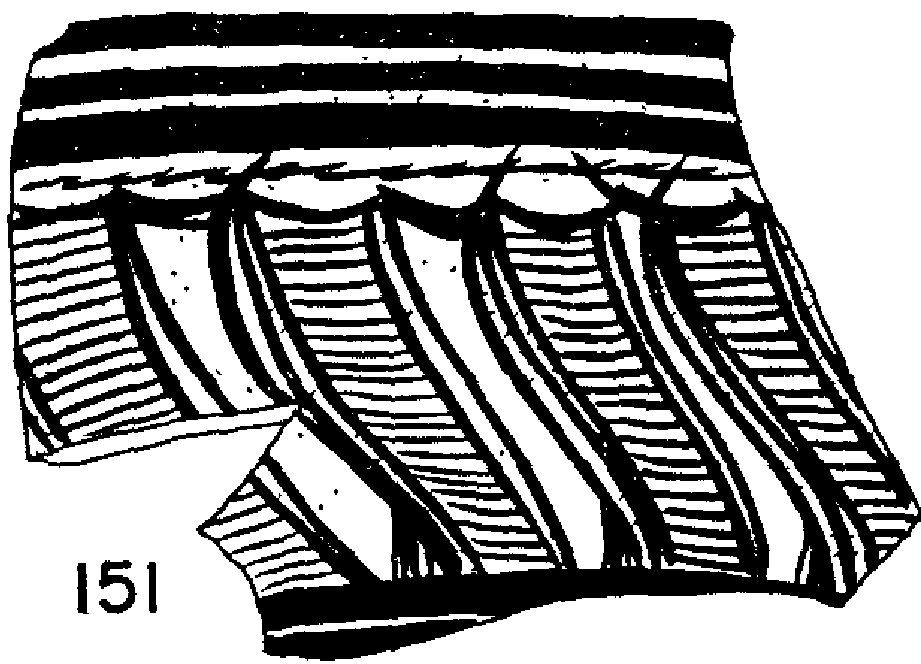


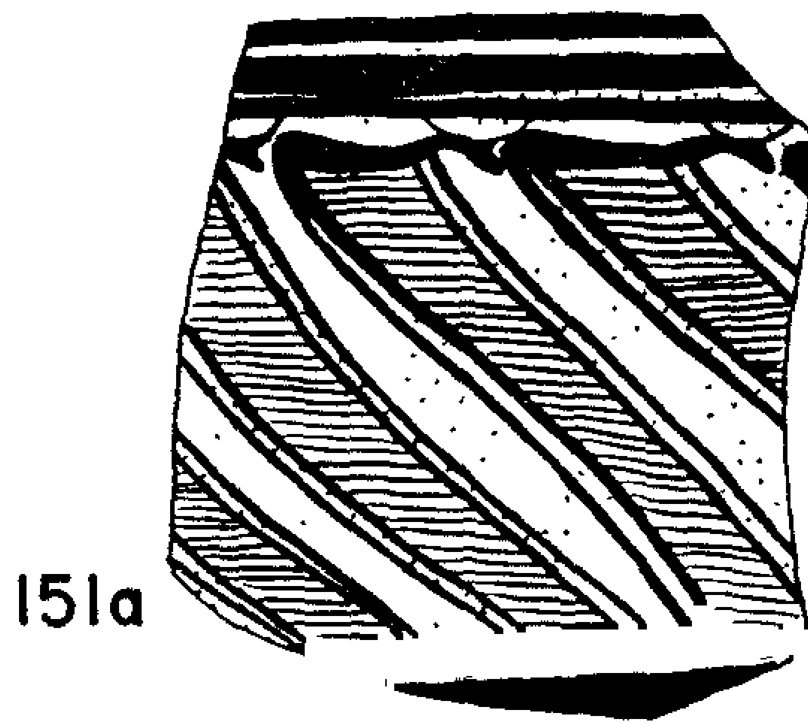




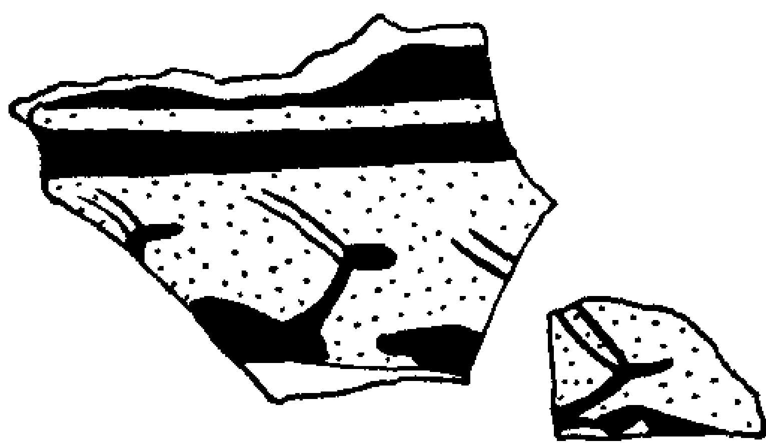


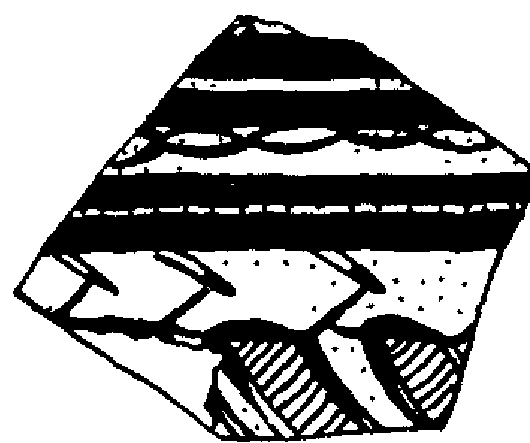
Designs 141–150. Jangal Painted, Variant 2.

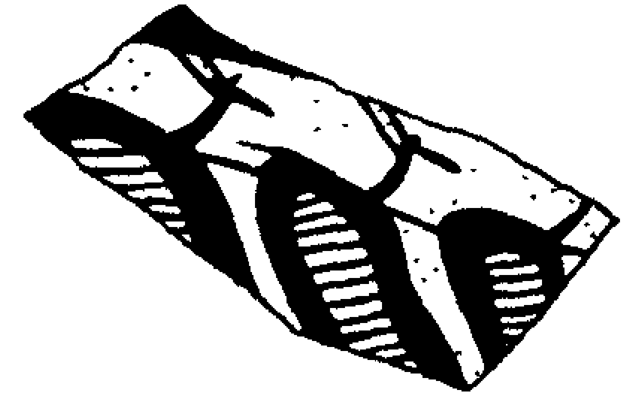


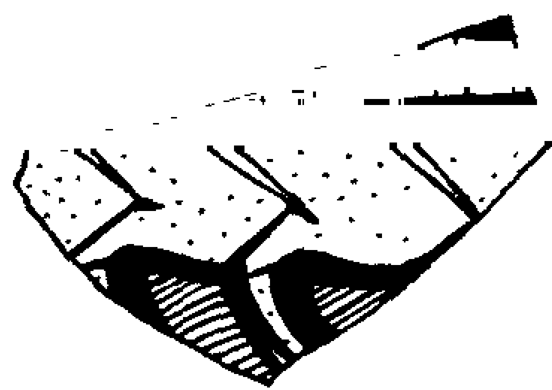




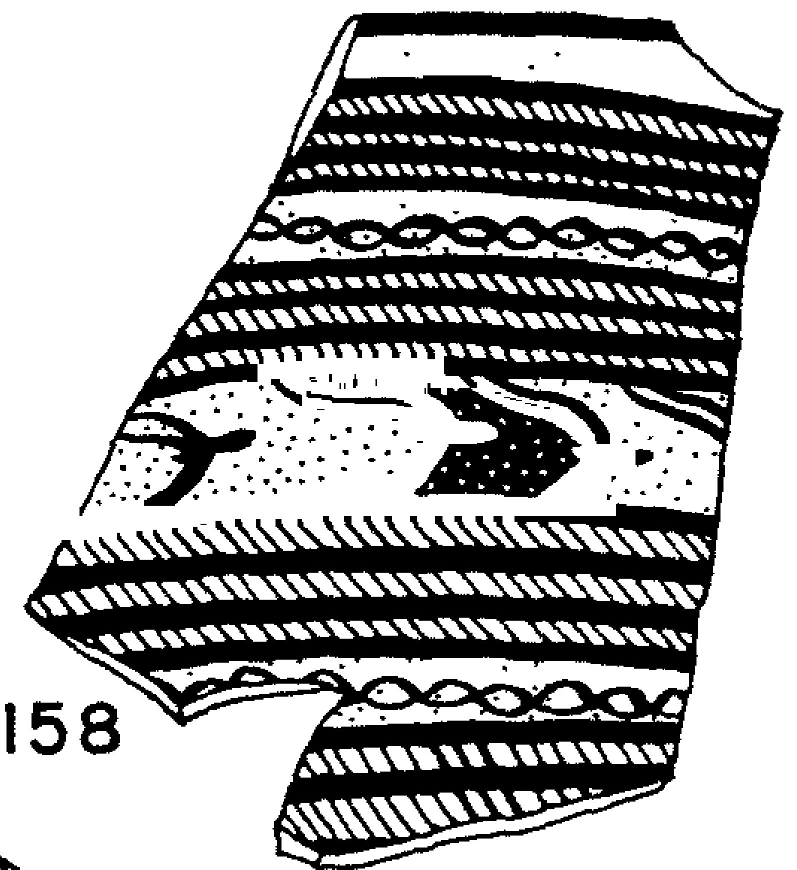


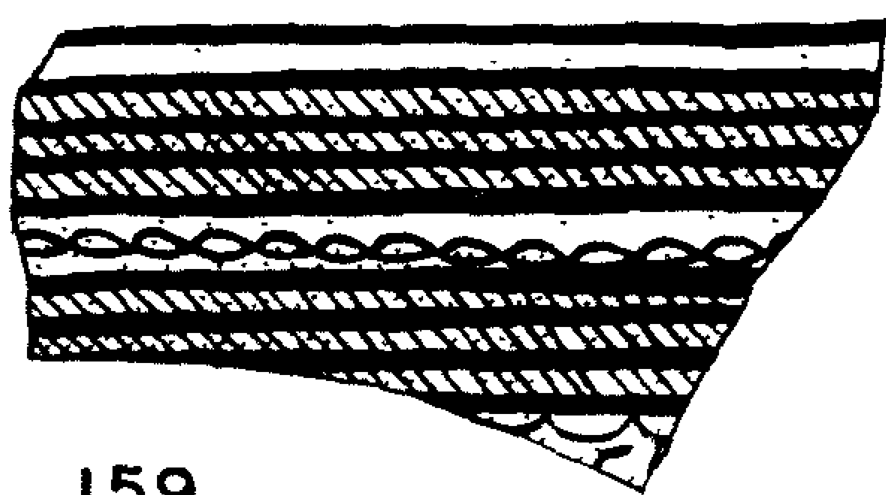


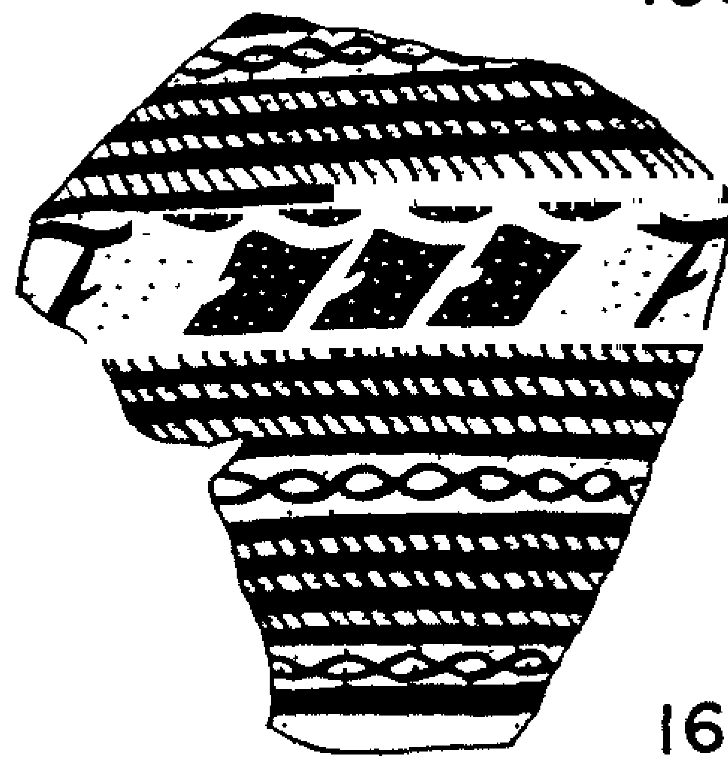




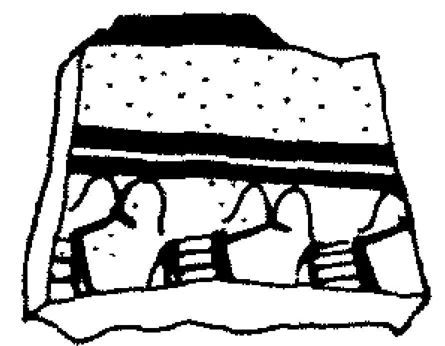




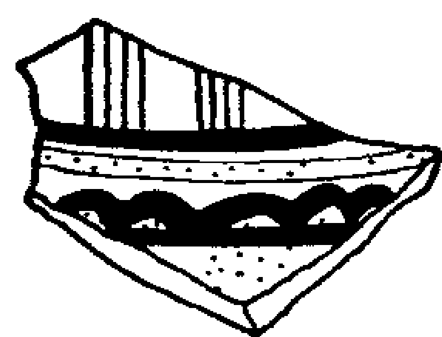
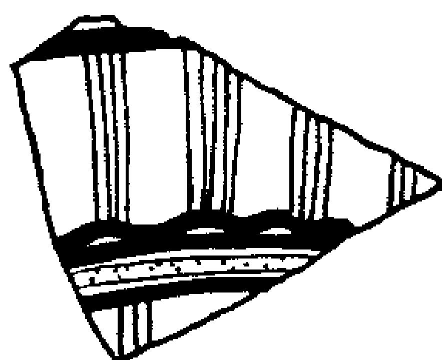




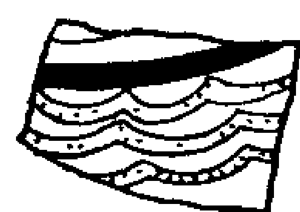
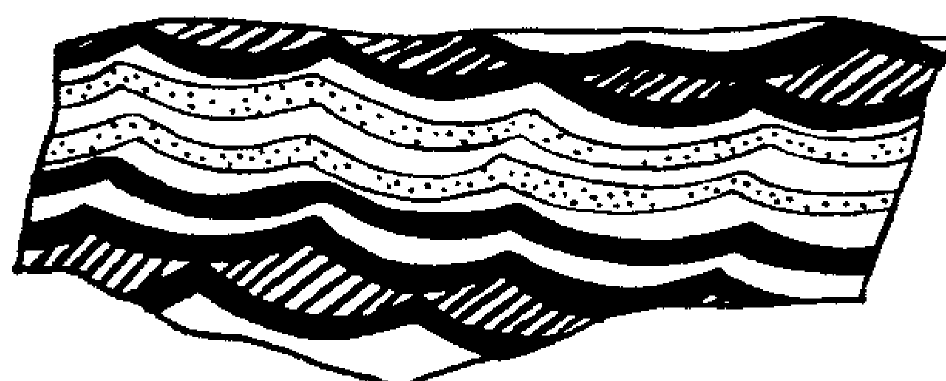
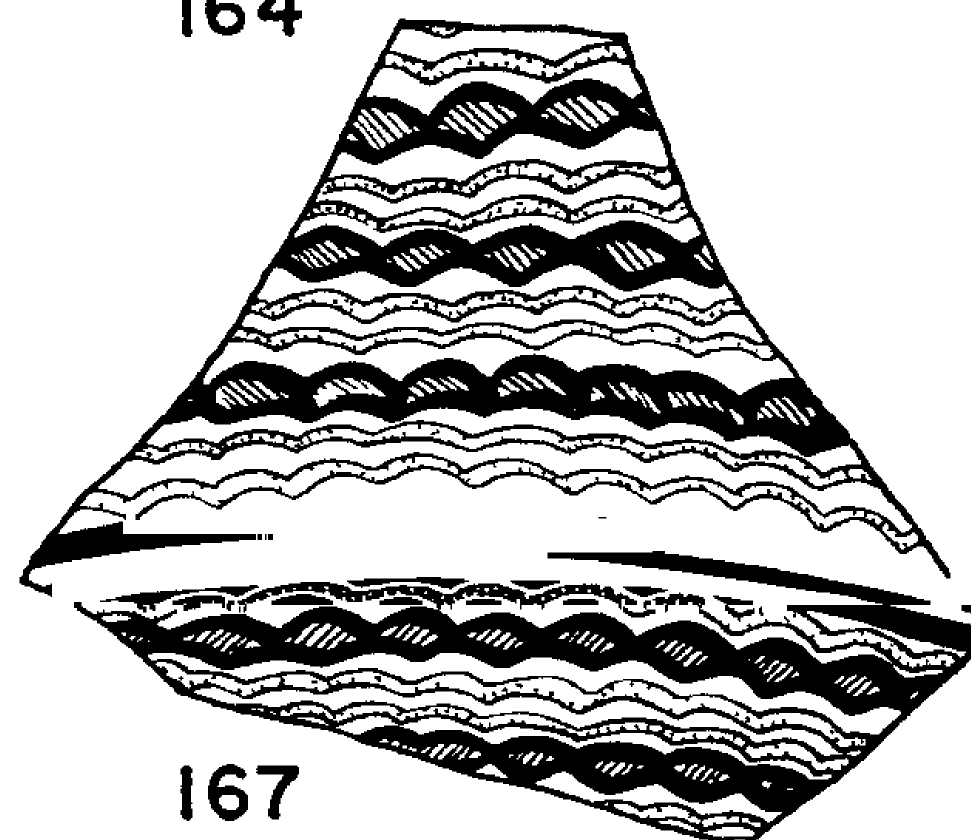




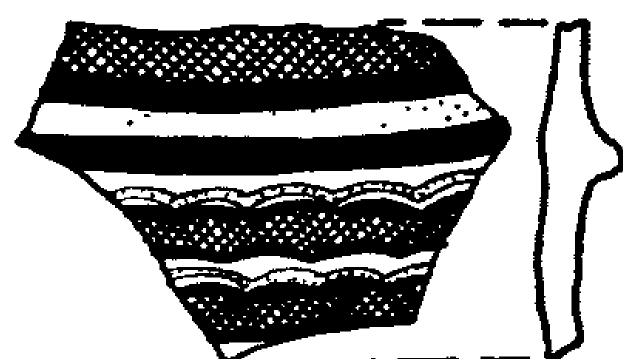
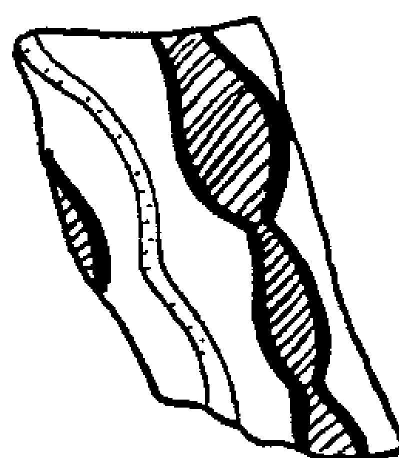
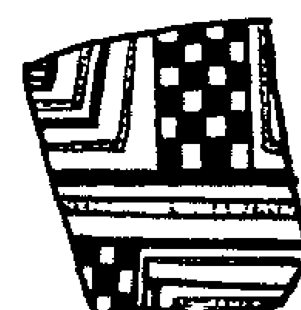
DESIGNS 151–161. Jangal Painted, Variant 2.

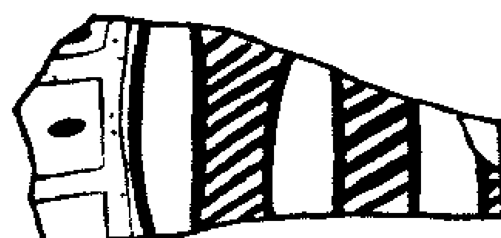
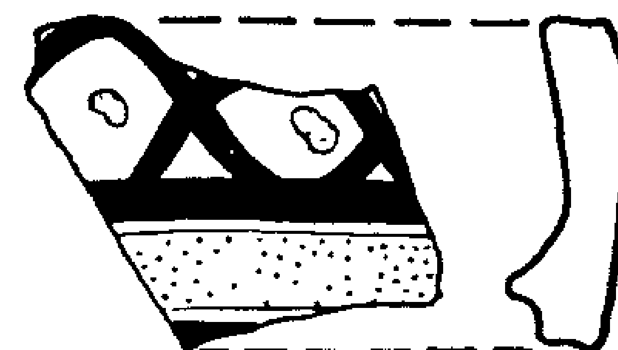

162 163 164

165 166 167

168 169 170

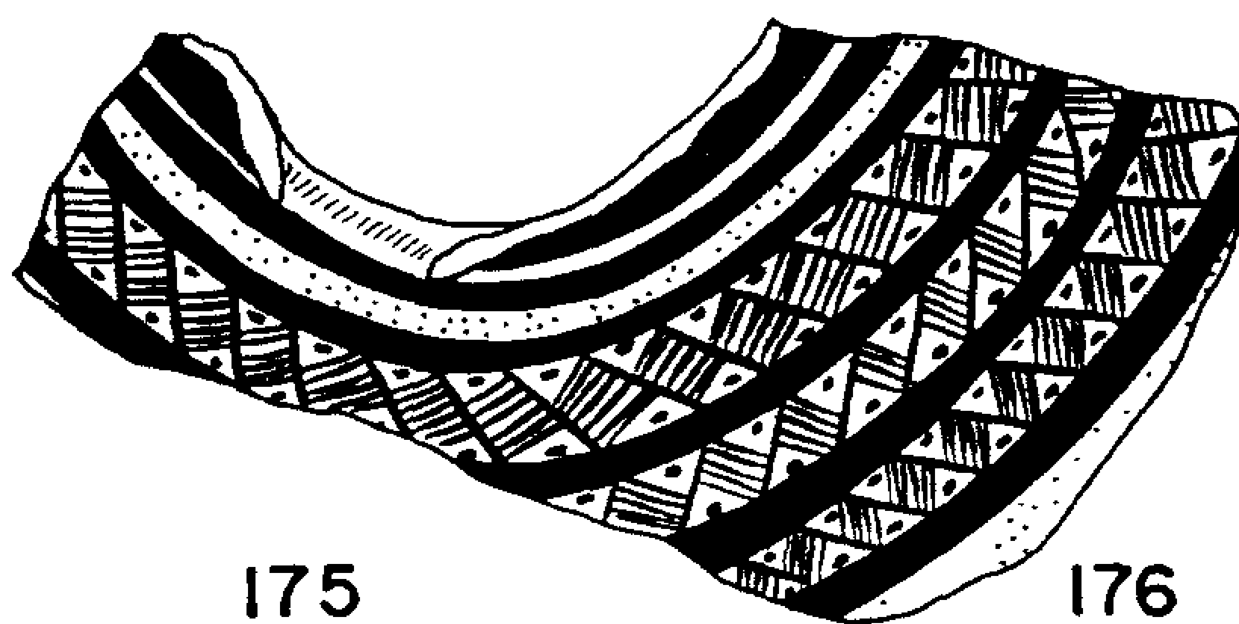




171 172 173

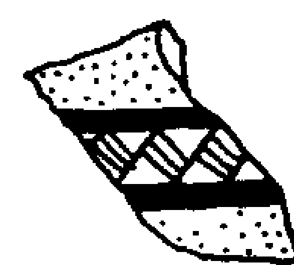
DESIGNS 162–173. Kechi Beg Polychrome.



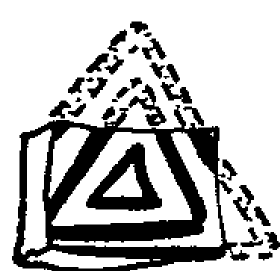
174



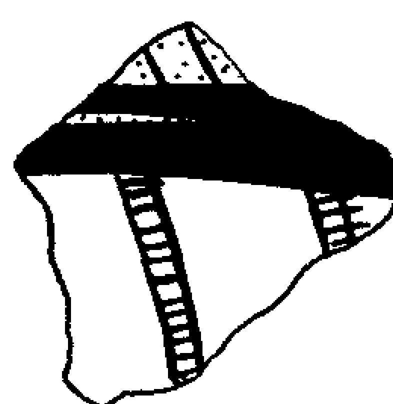
175



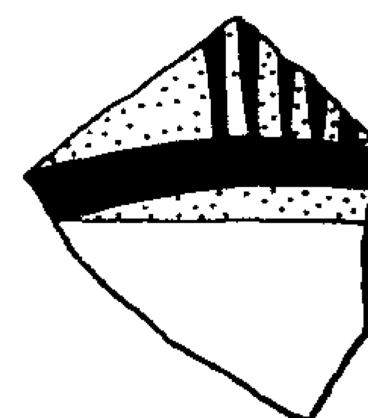
176



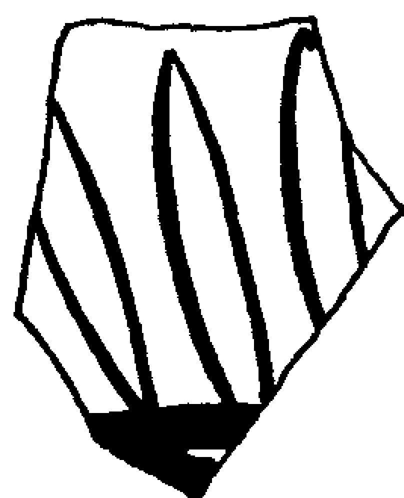
177



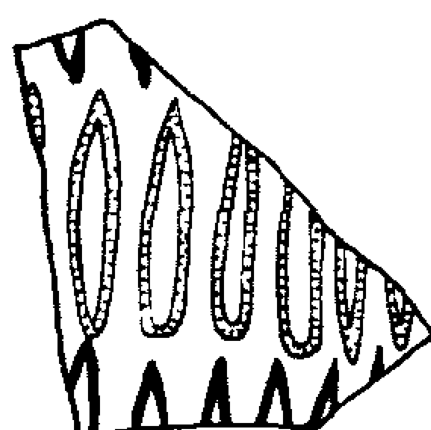
178



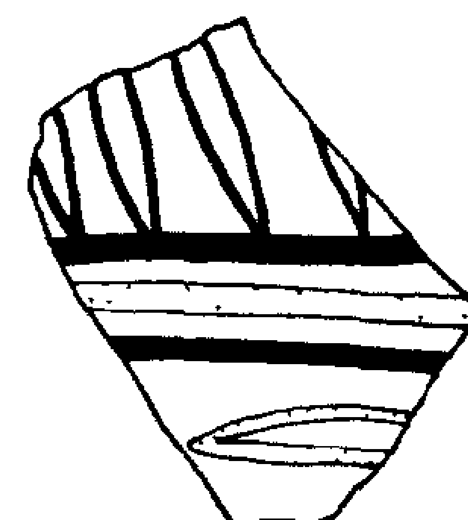
178 a



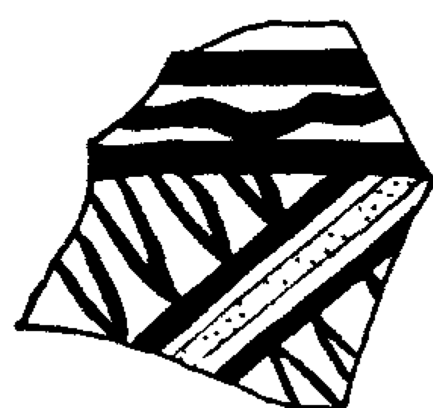
179



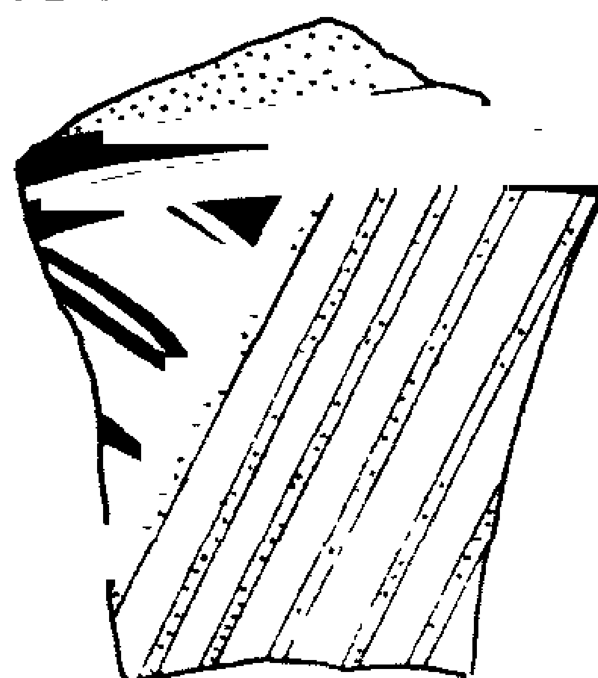
180



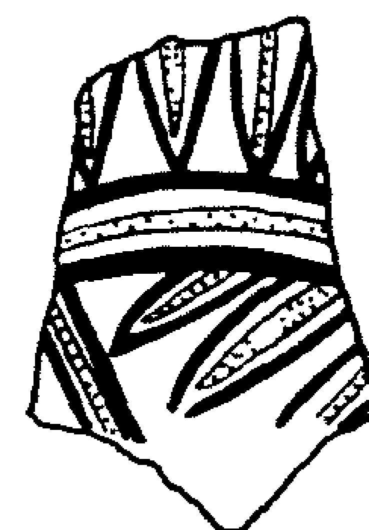
181



182

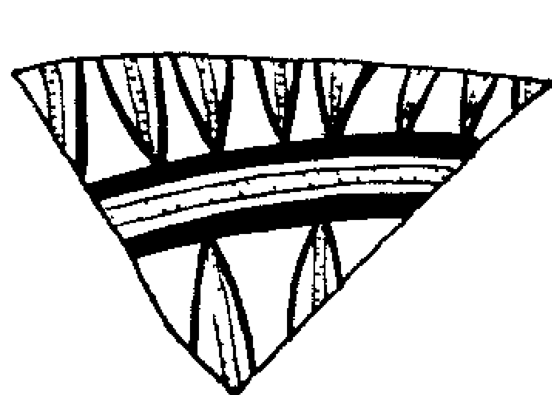


183

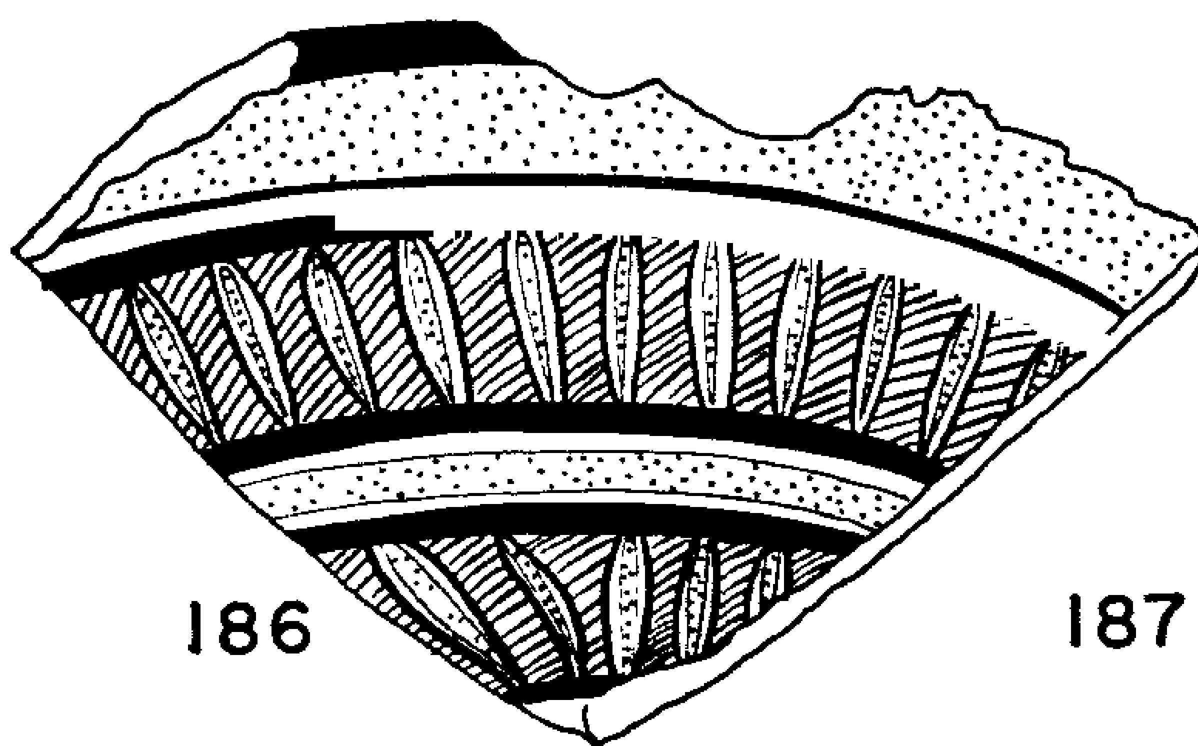


184

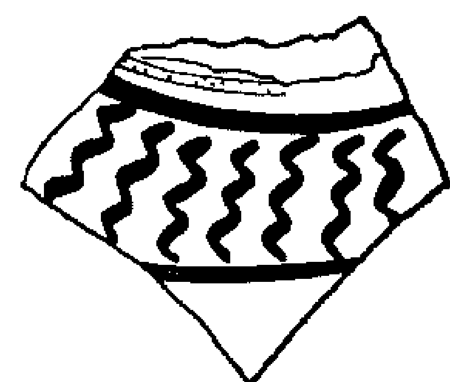
Designs 174–184. Kechi Beg Polychrome.



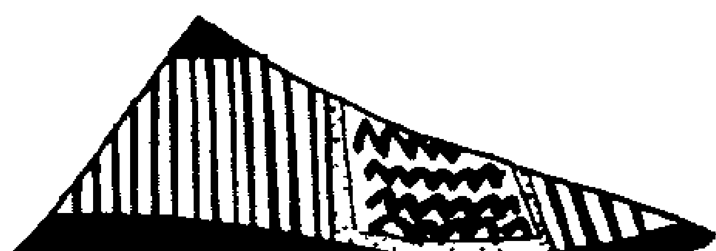
185



186



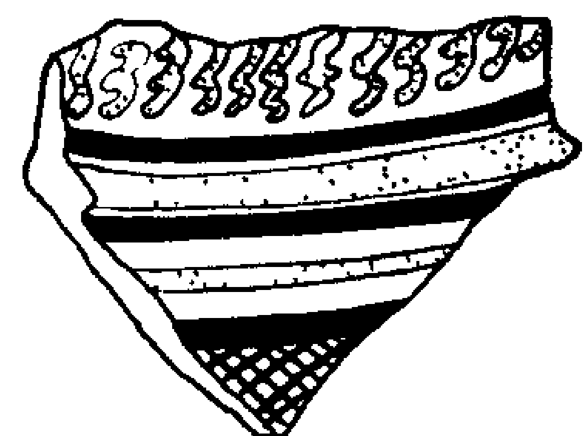
187



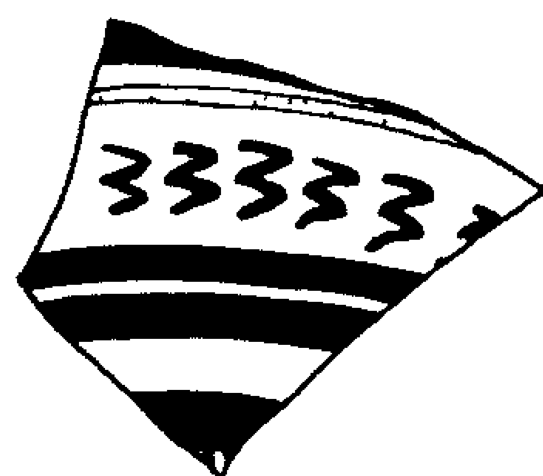
188



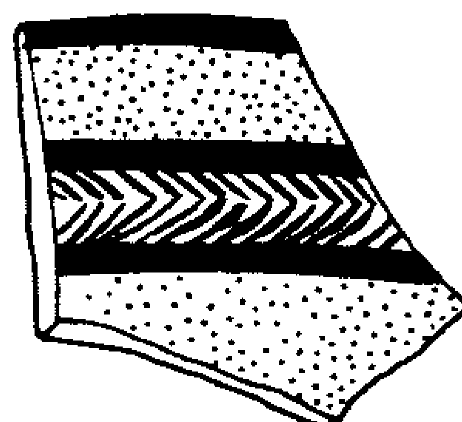
189



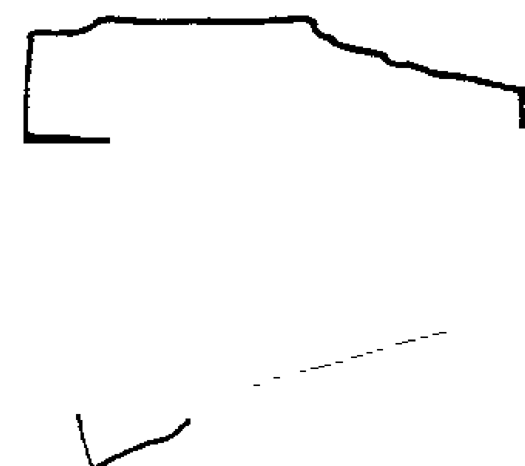
190



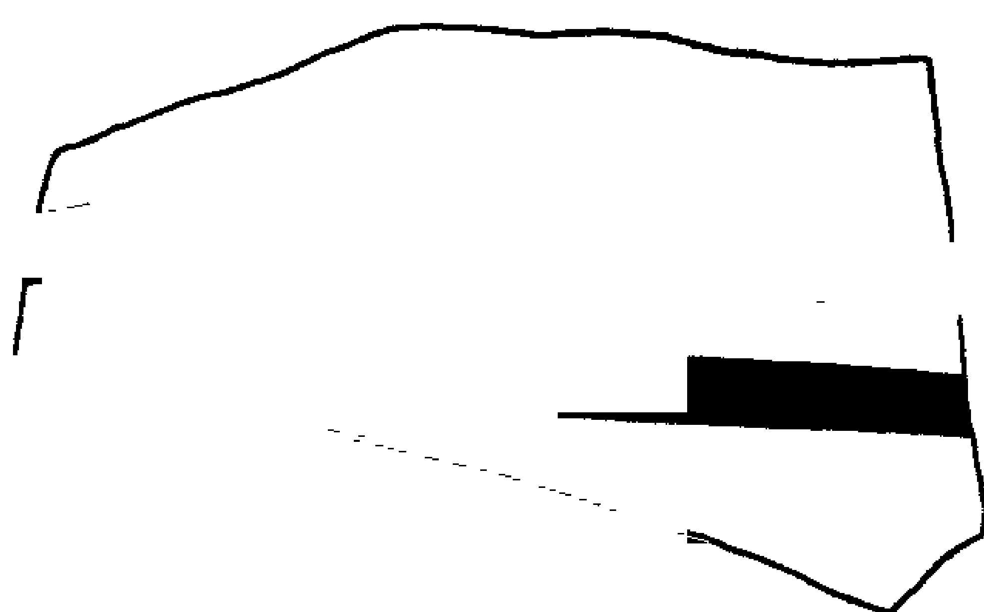
191



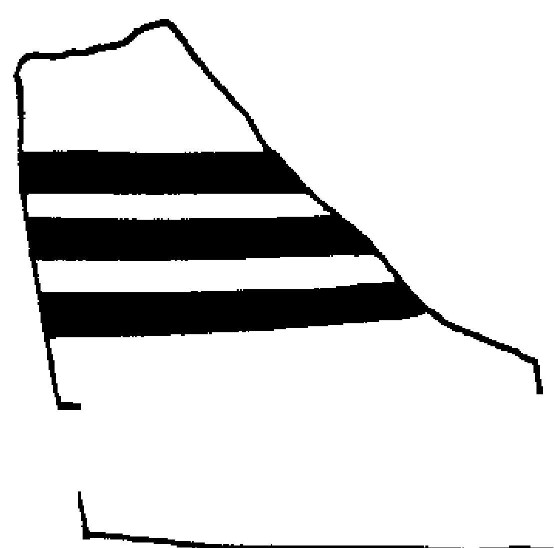
192



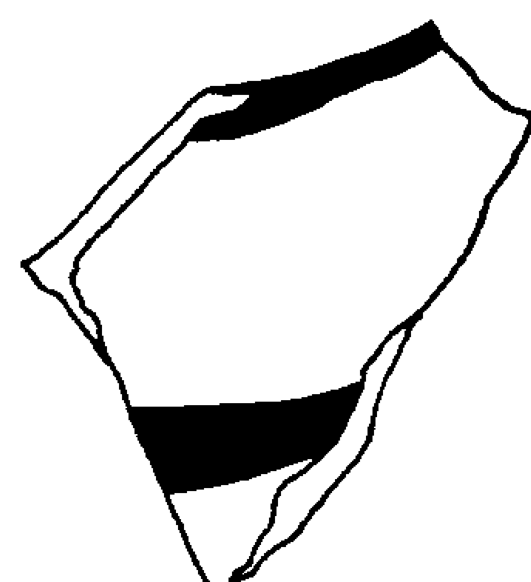
193



194

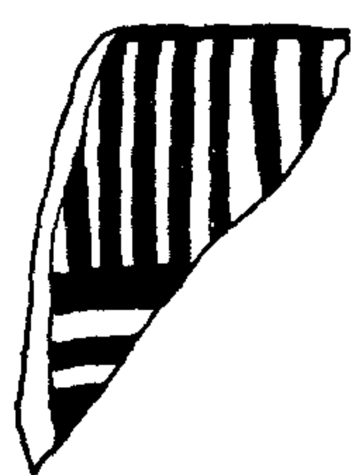


195



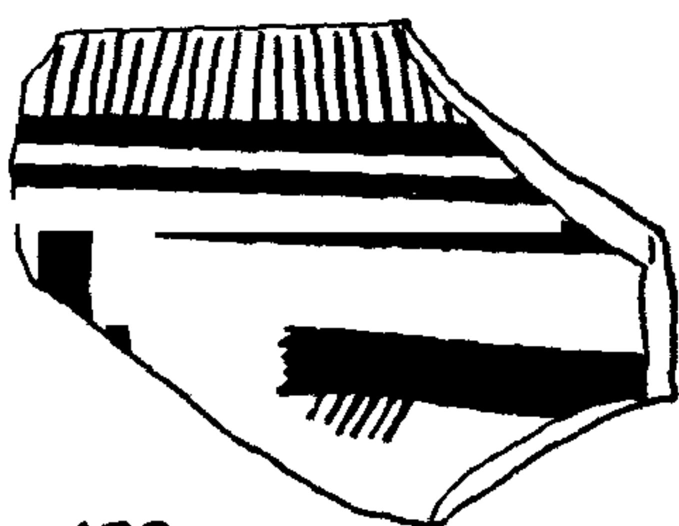
196

Designs 185–192. Kechi Beg Polychrome.
Designs 193–196. Periano Painted, Variant 1.

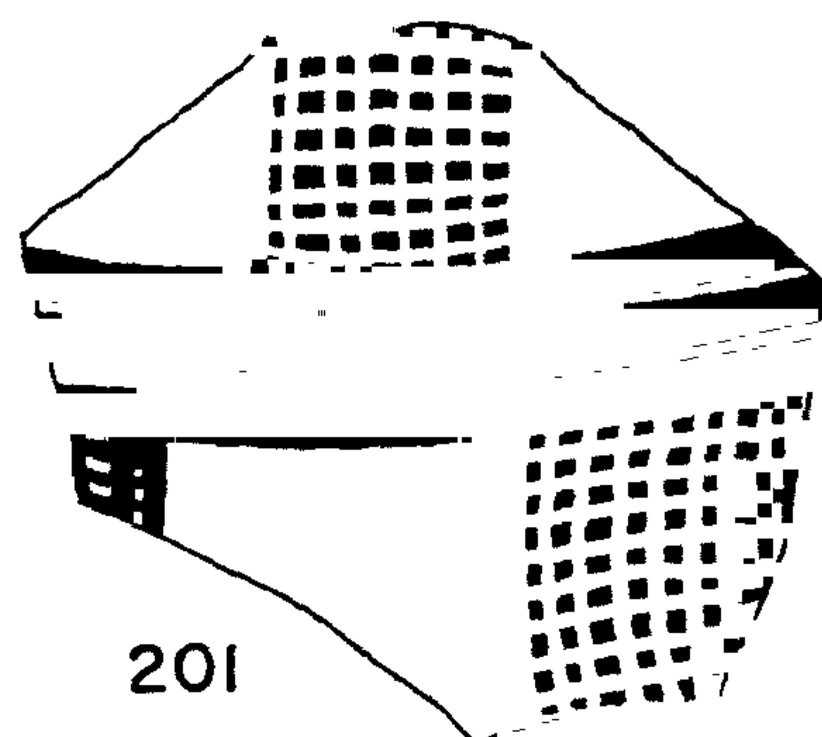


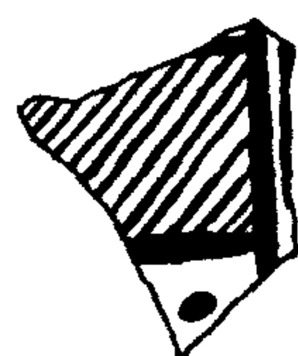


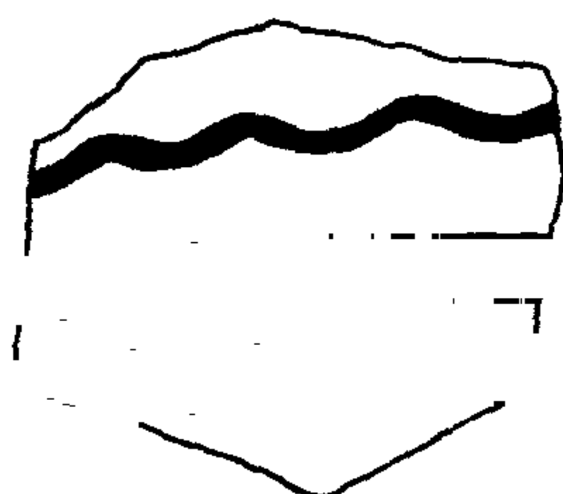




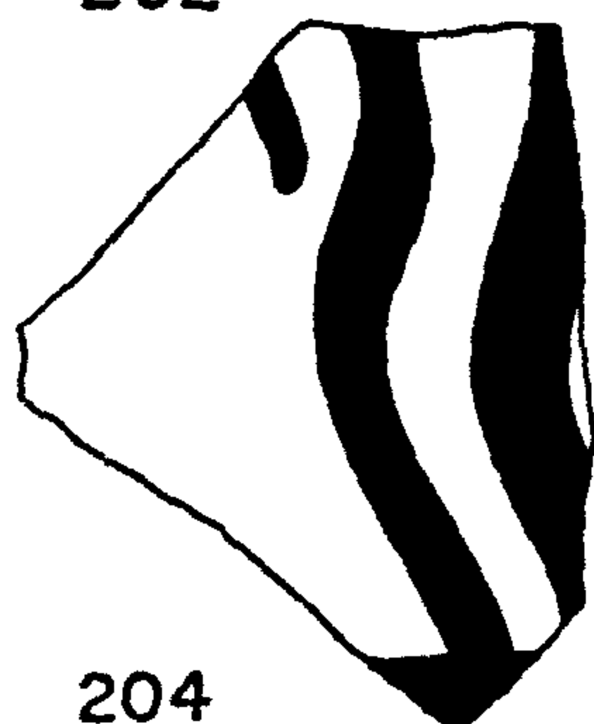


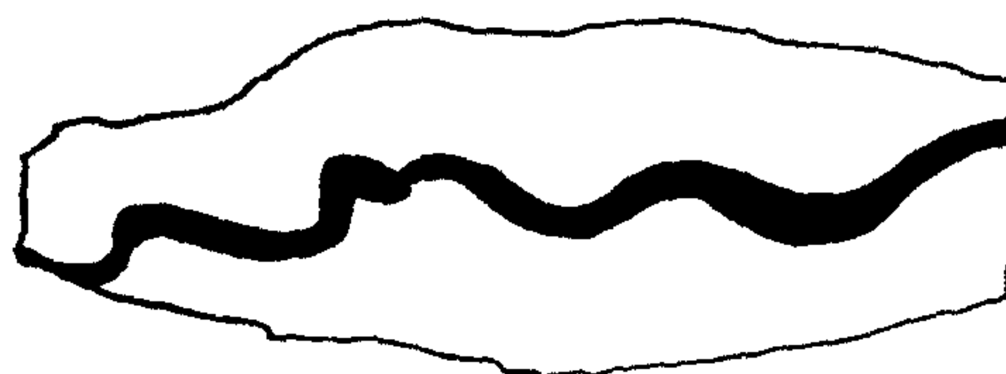


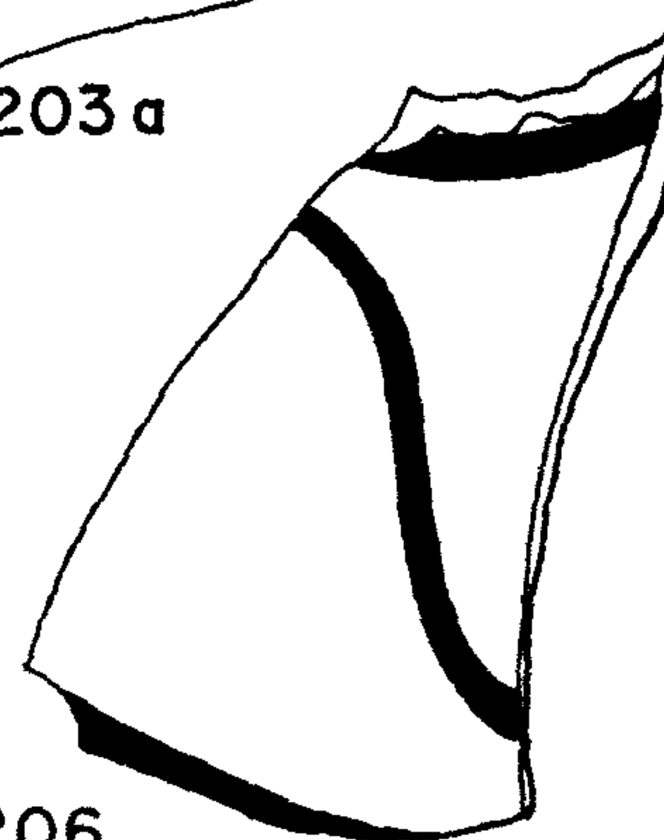




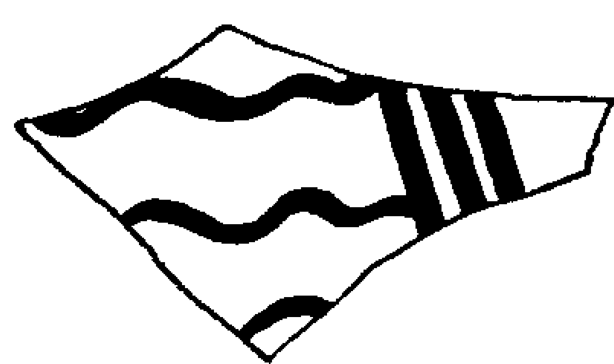




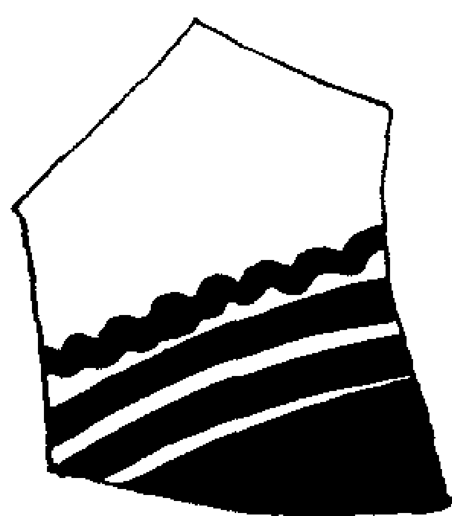




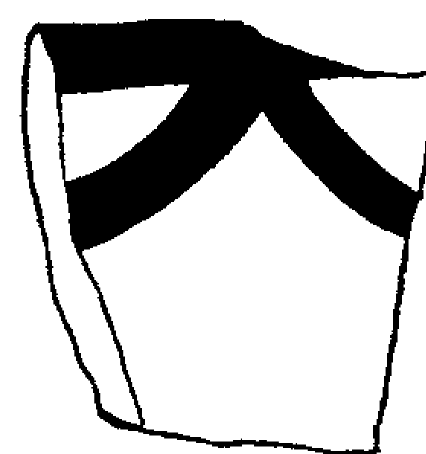
DESIGNS 197–206. Periano Painted, Variant 1.



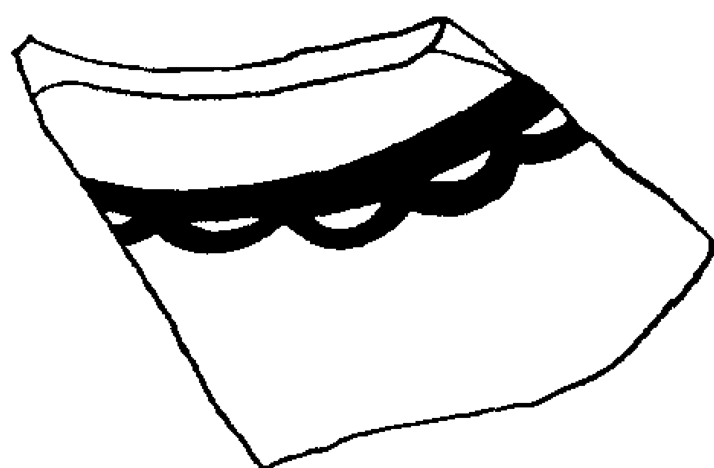
207



208



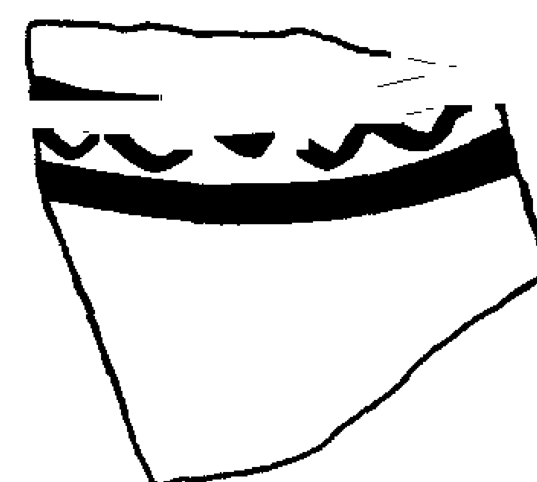
209



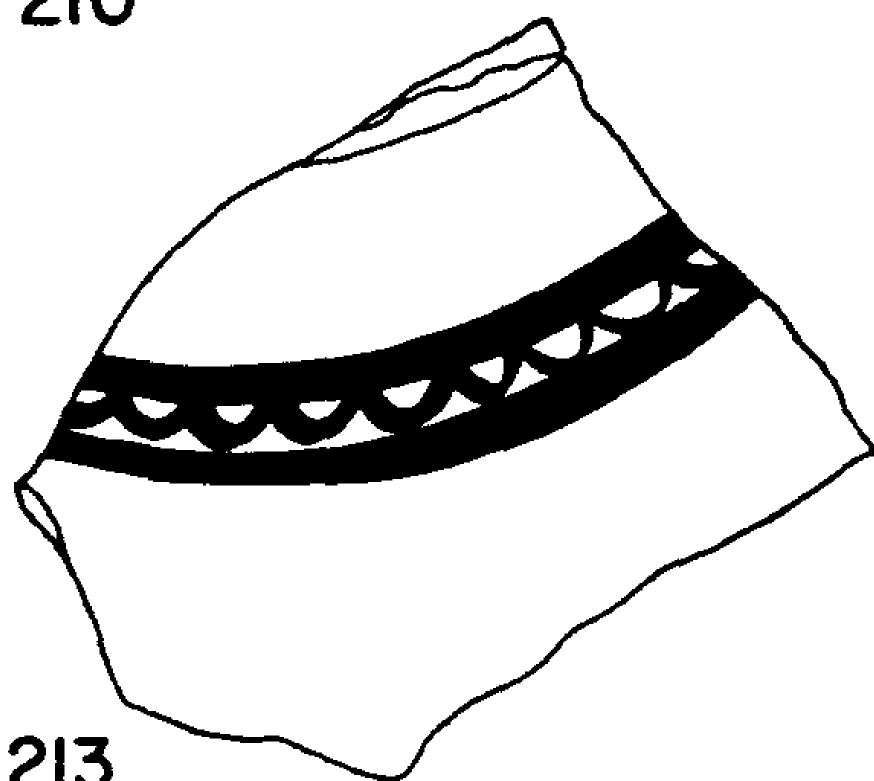
210



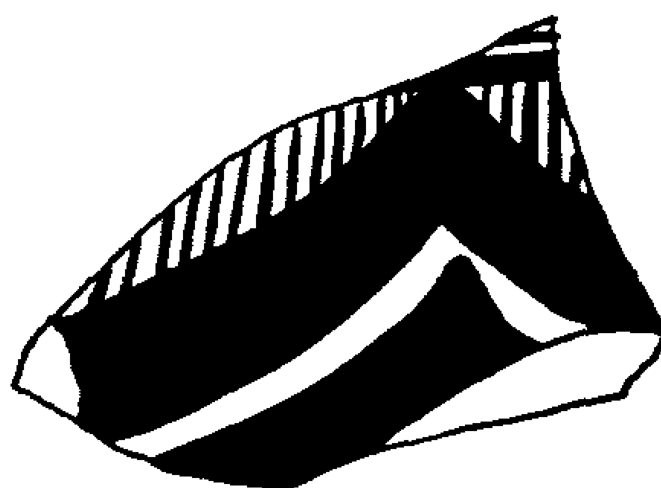
211



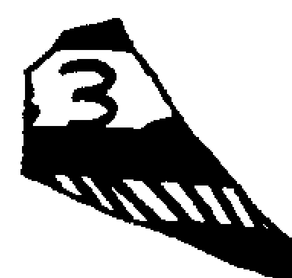
212



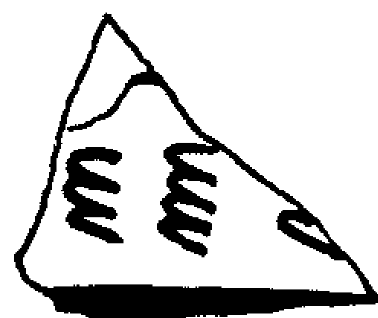
213



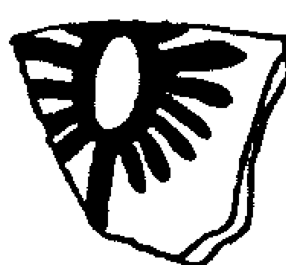
214



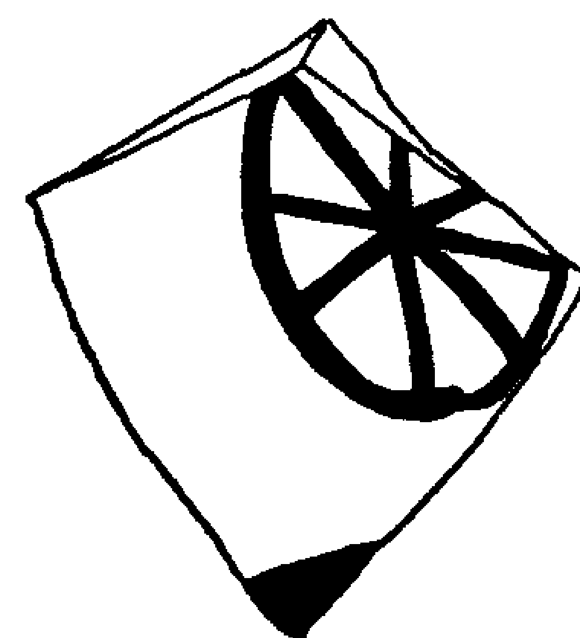
215



216

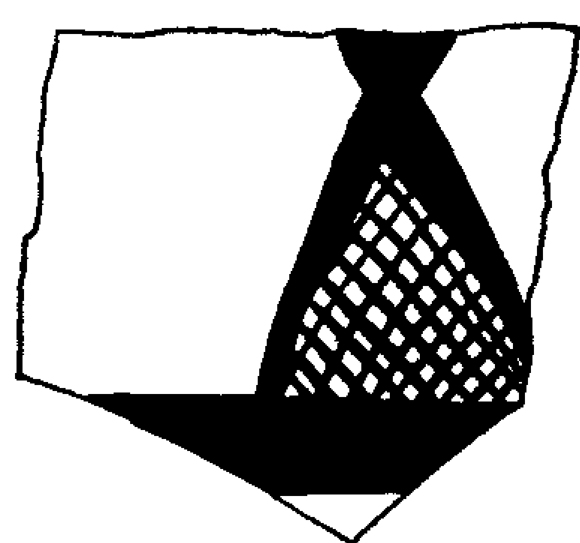


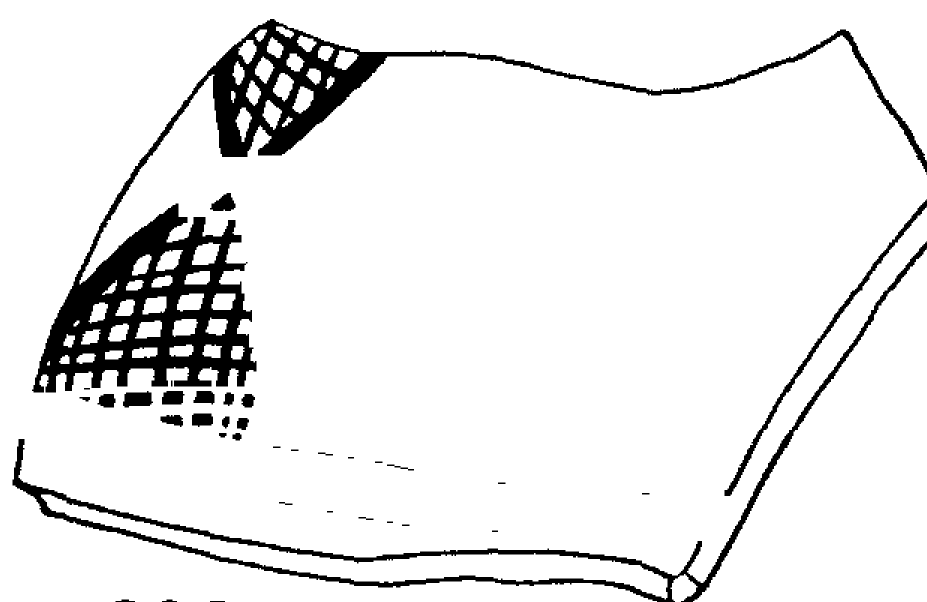
217

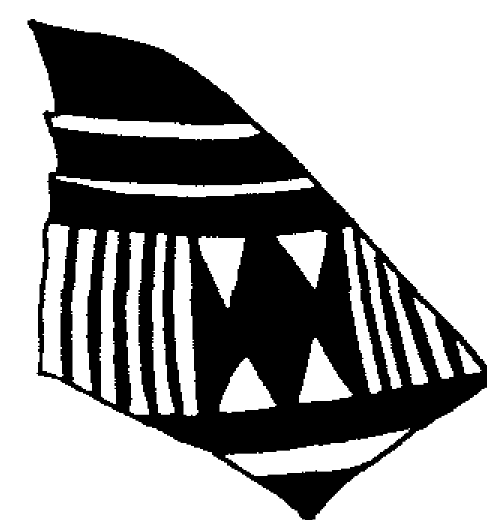


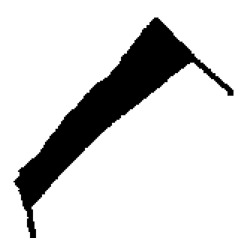
218

DESIGNS 207–218. Periano Painted, Variant 1.

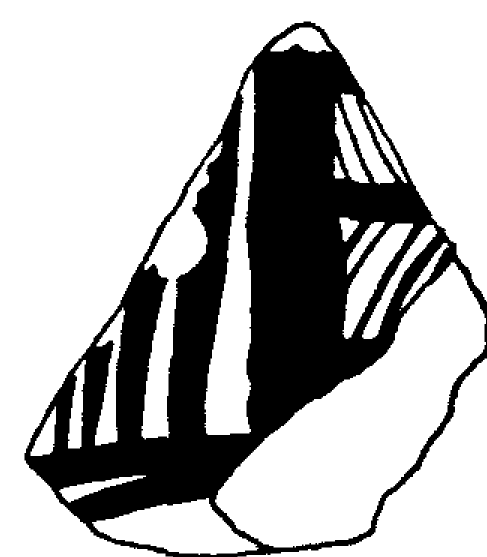




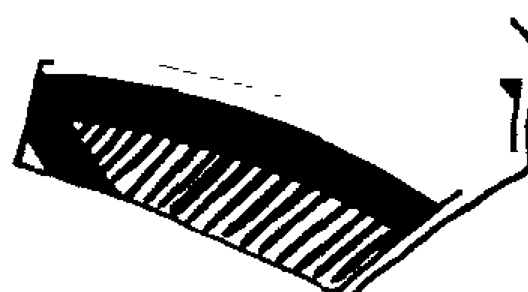


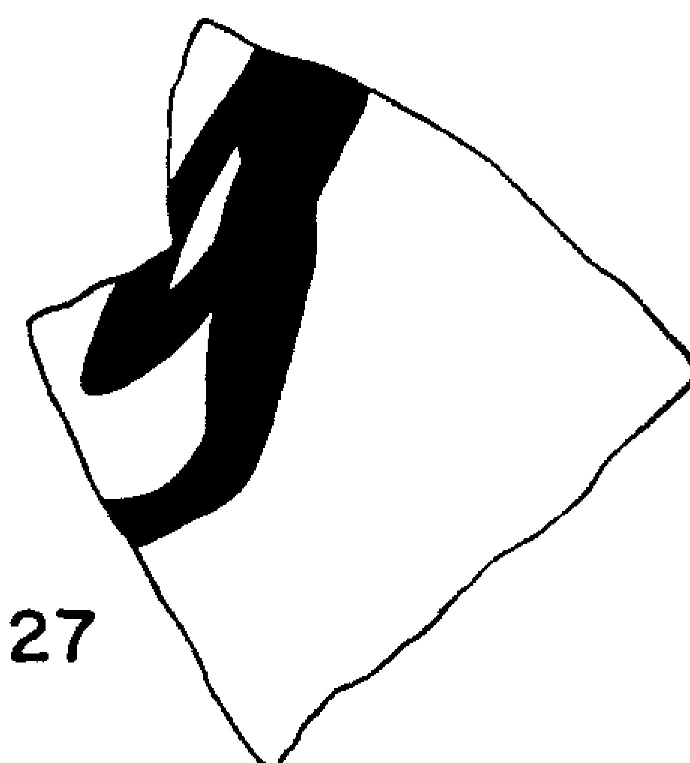


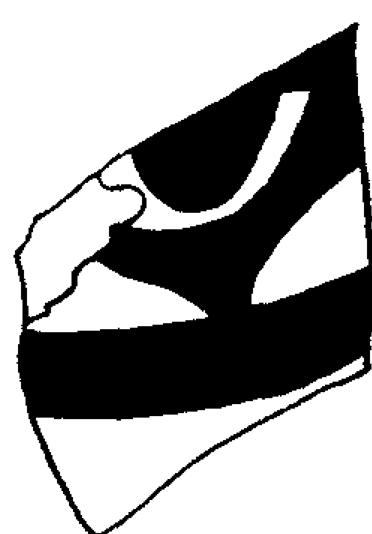


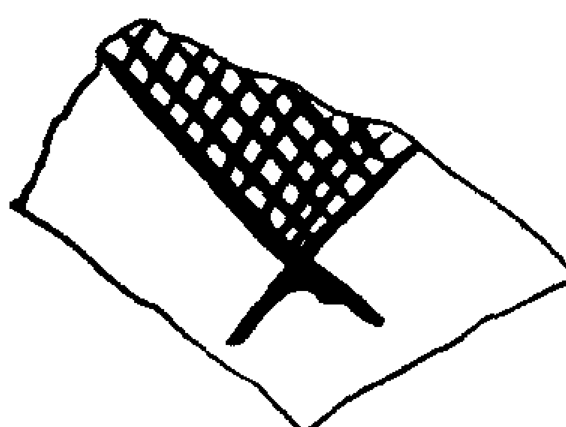


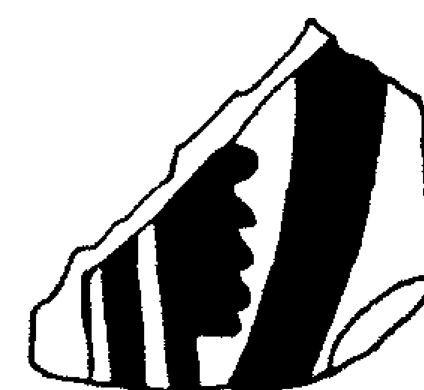




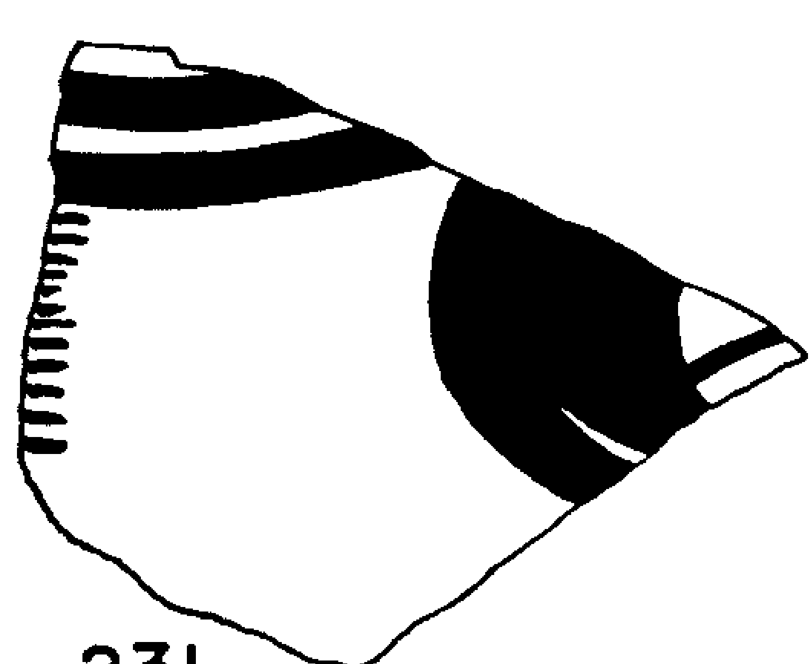


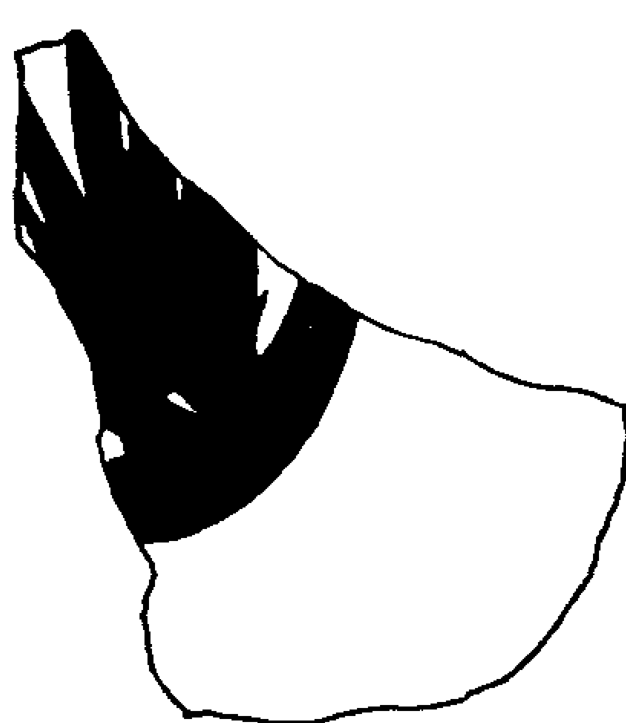


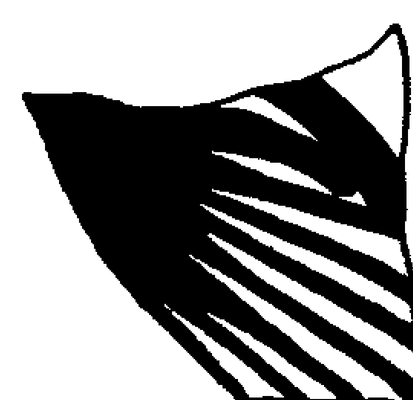


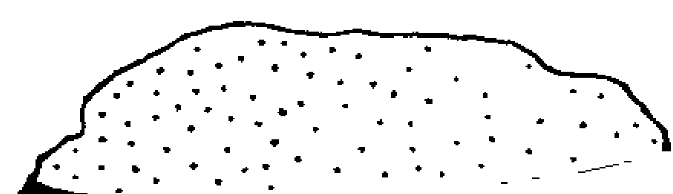


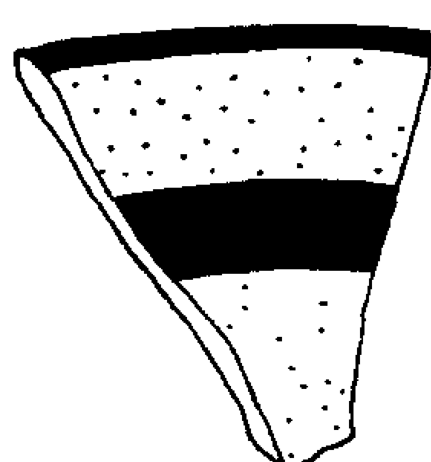
DESIGNS 219–230. Periano Painted, Variant 1.

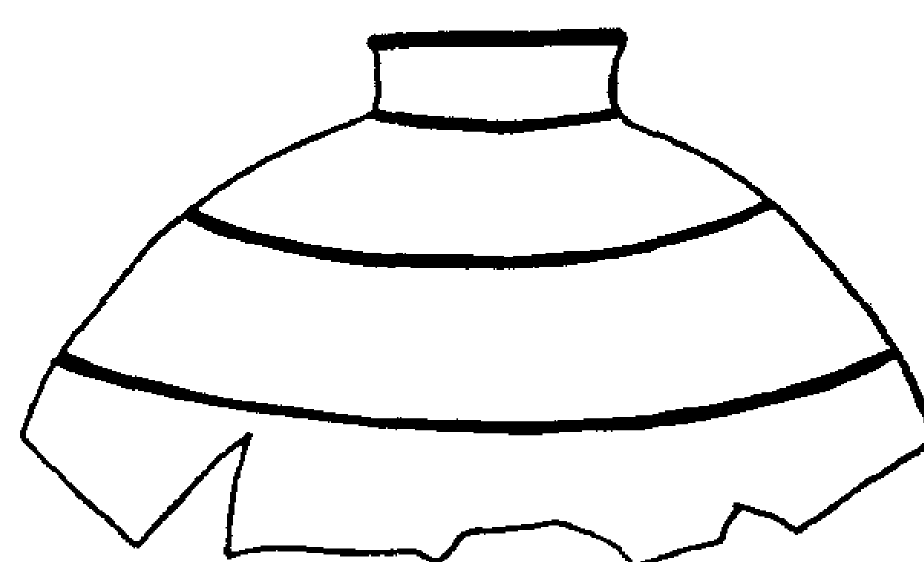

231

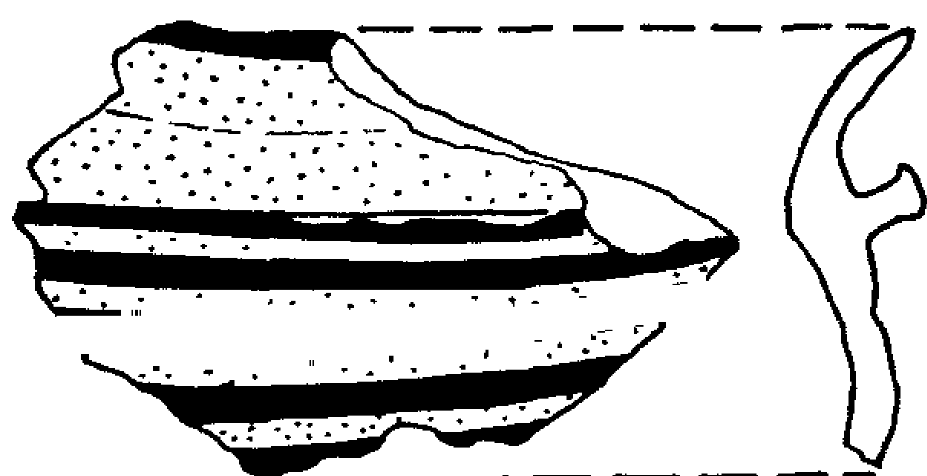

232

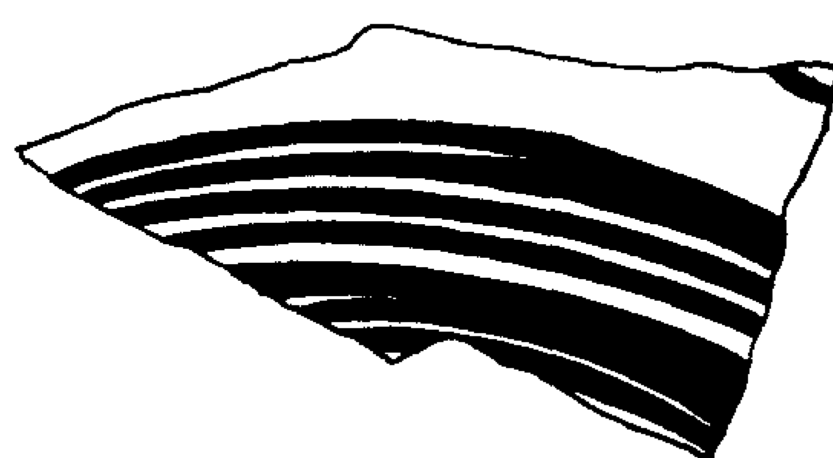

233

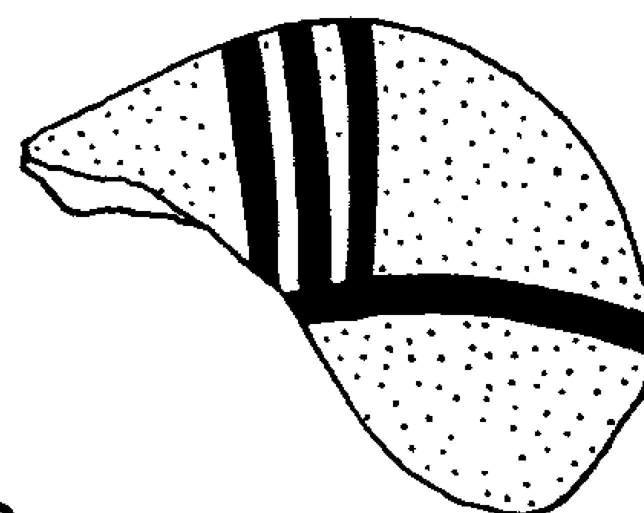

234

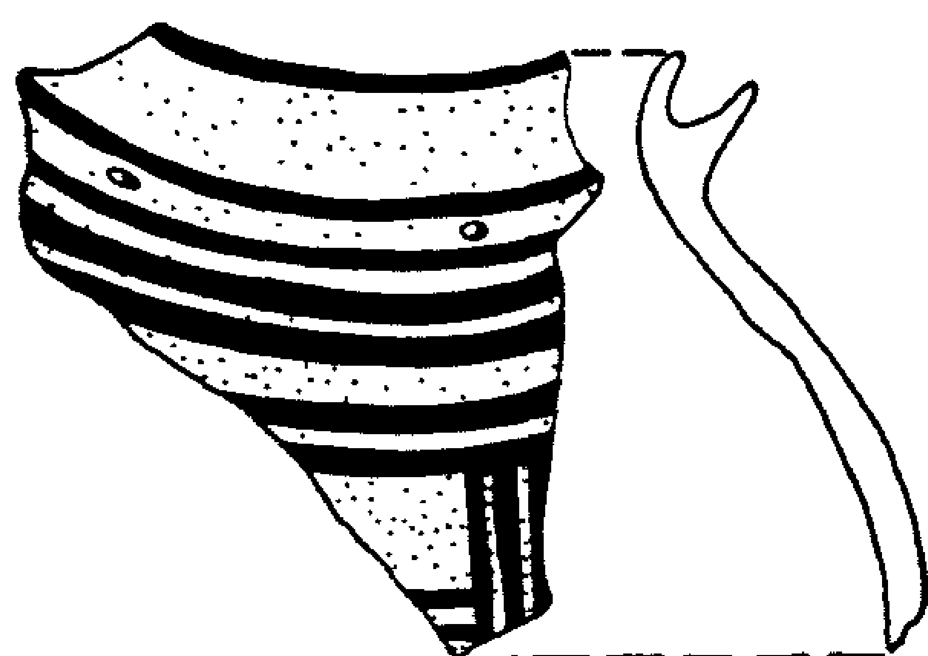

235

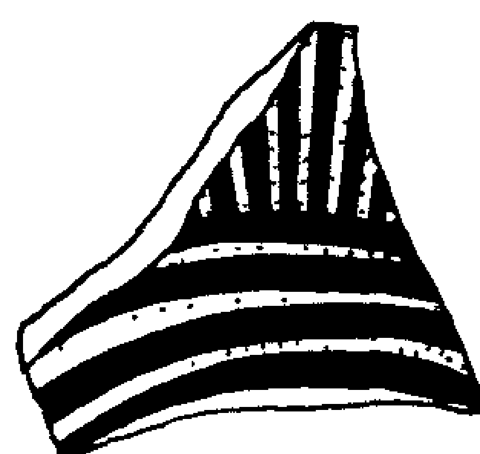

236

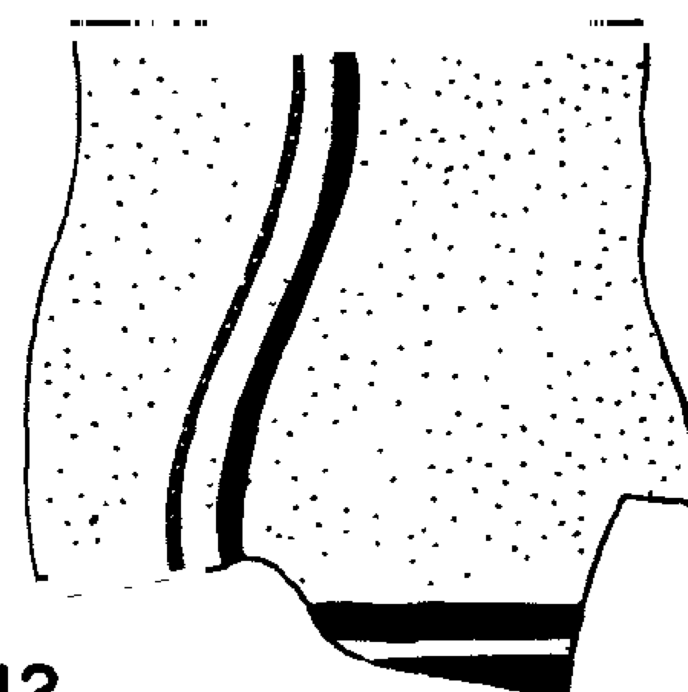

237


238

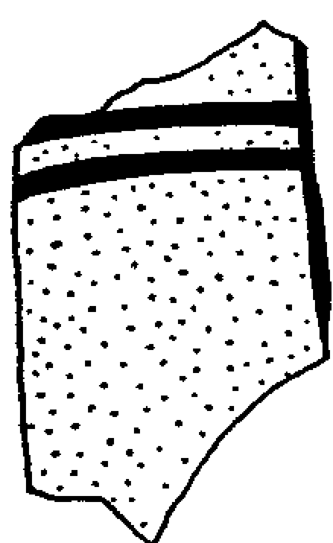

239

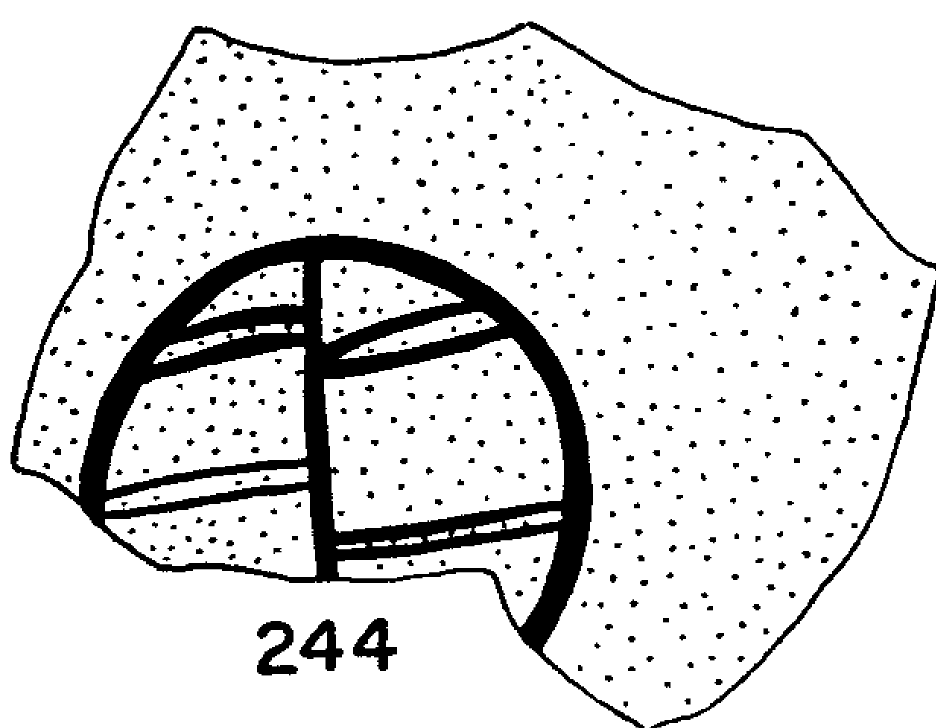

240

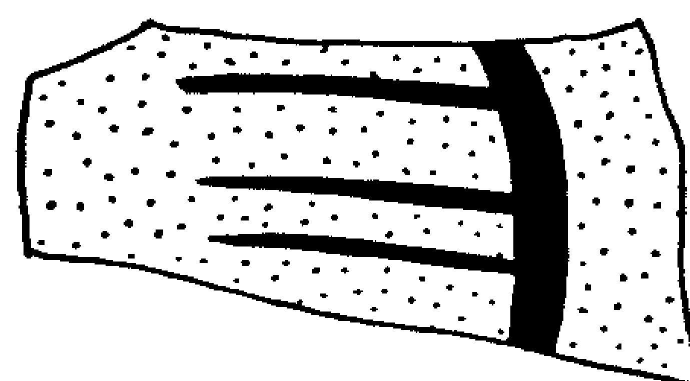

241

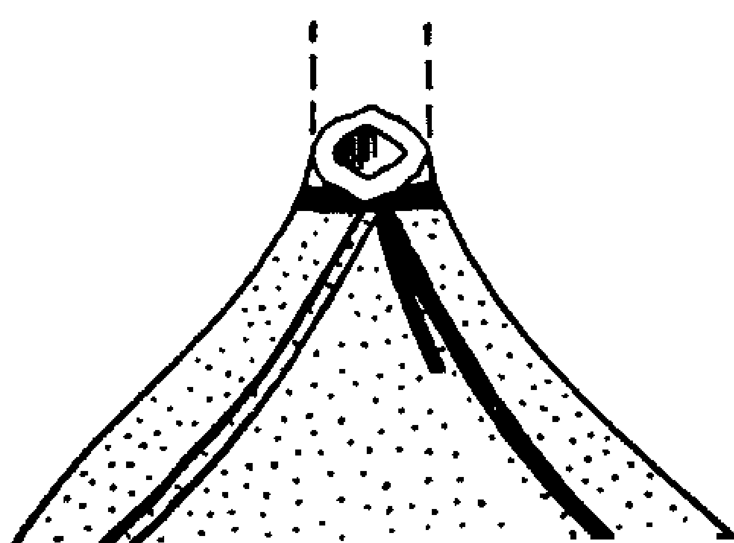

242

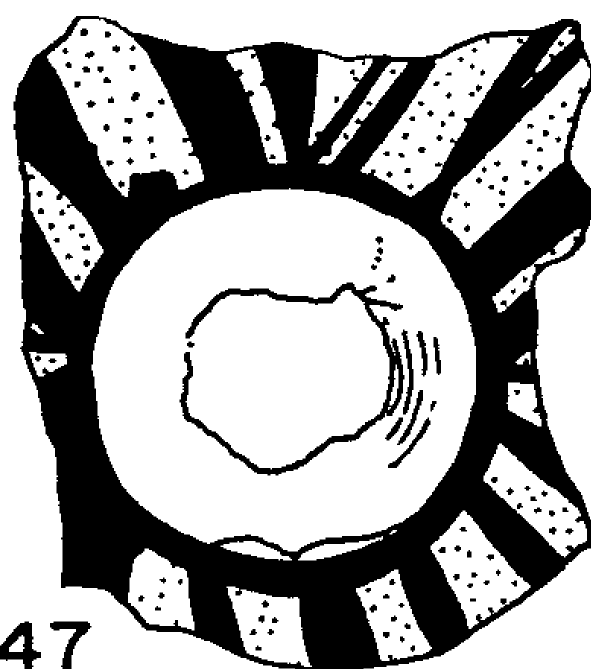
Designs 231–233. Periano Painted, Variant 1.
Designs 234–242. Periano Painted, Variant 2.


243

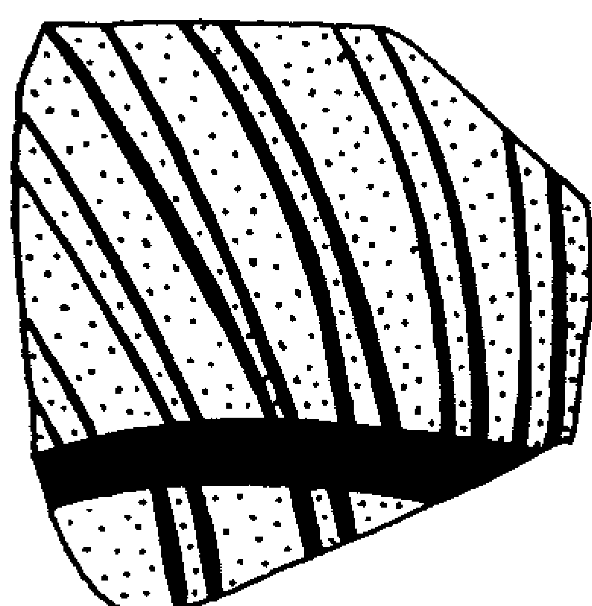

244

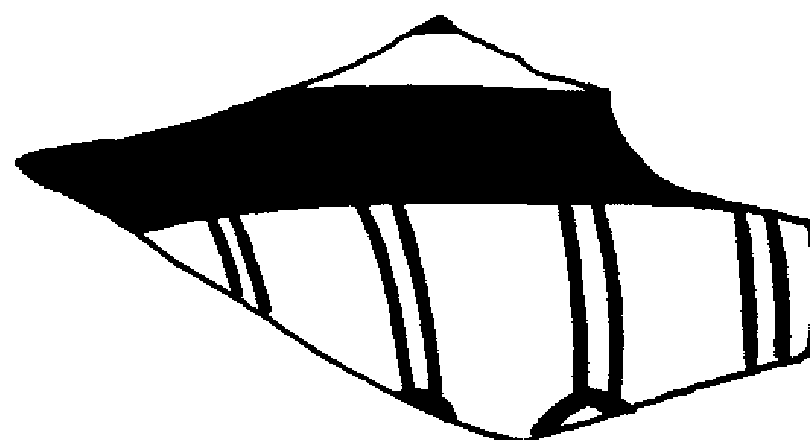

245

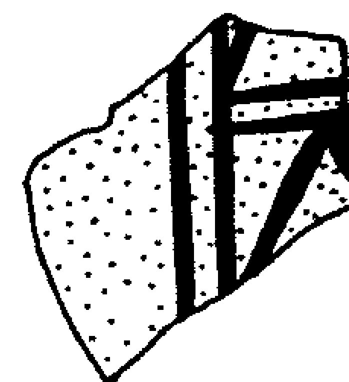

246

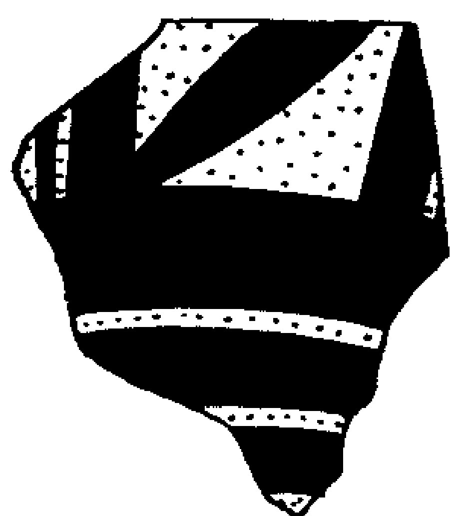

247

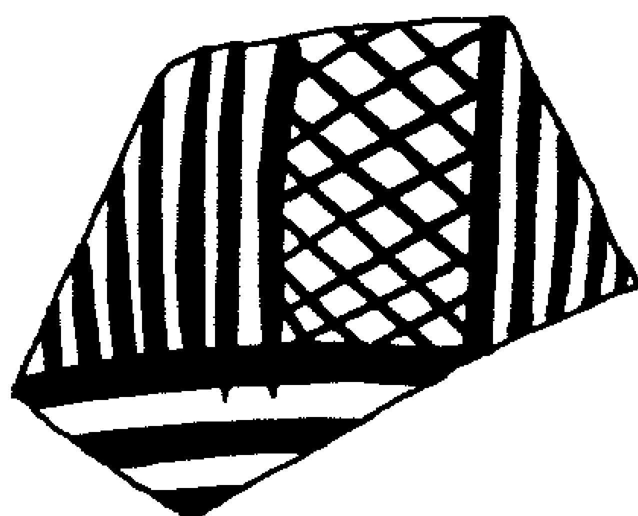

248

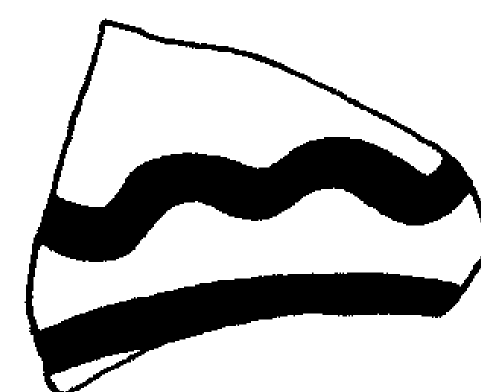

248a


249

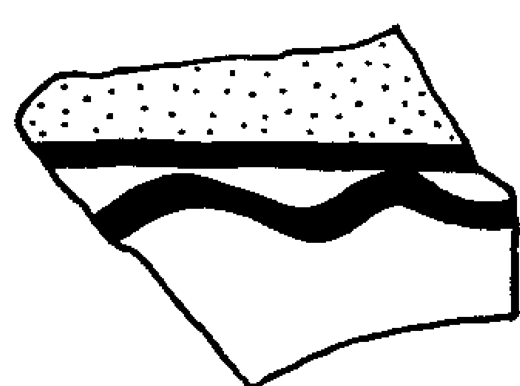

250


251

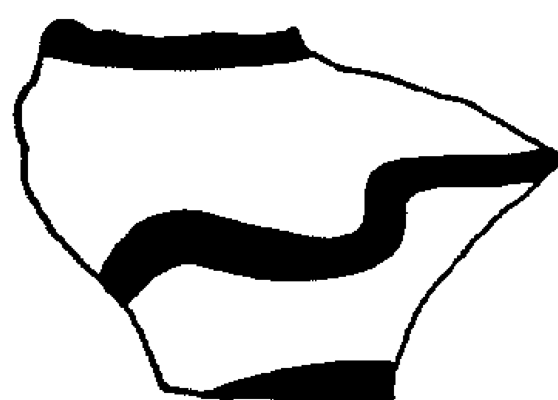

252


253

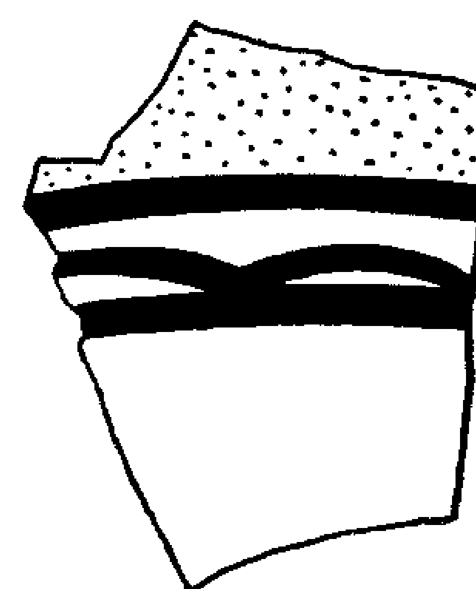
DESIGNS 243–253. Periano Painted, Variant 2.



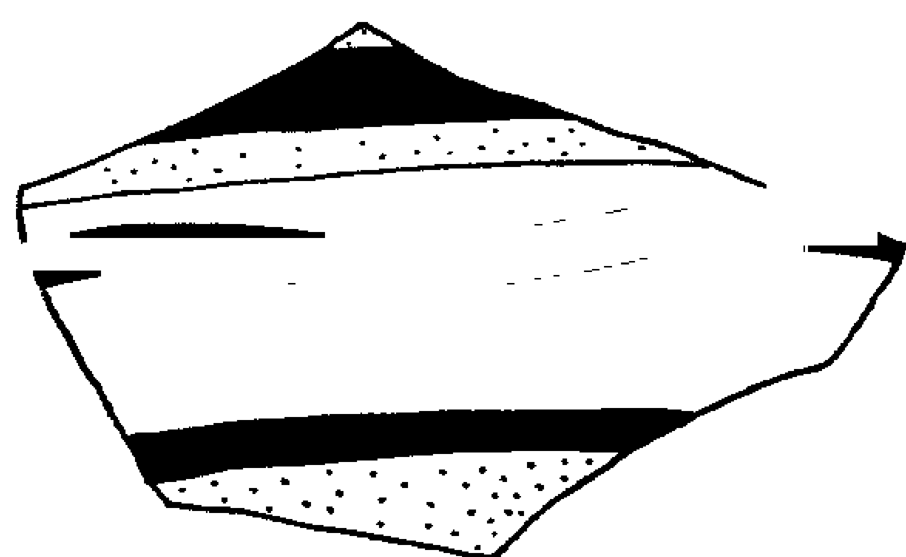
254



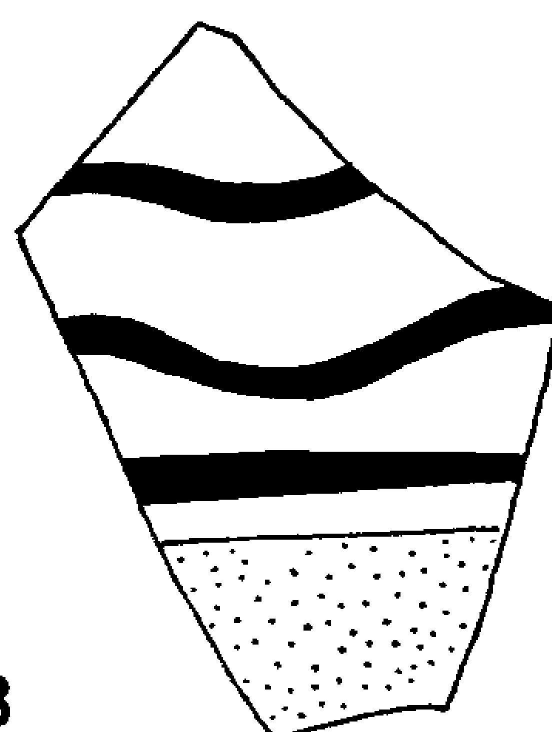
255



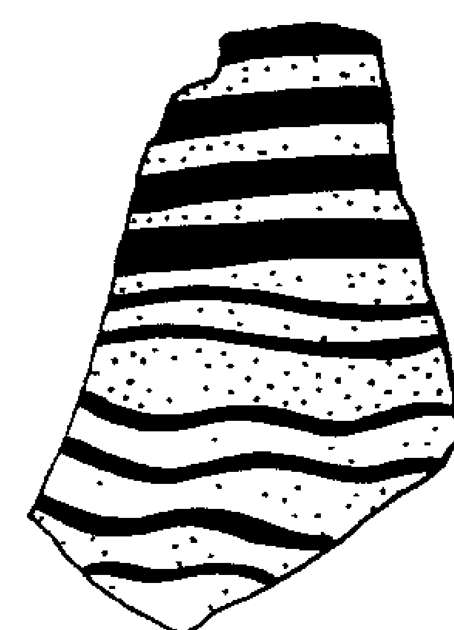
256



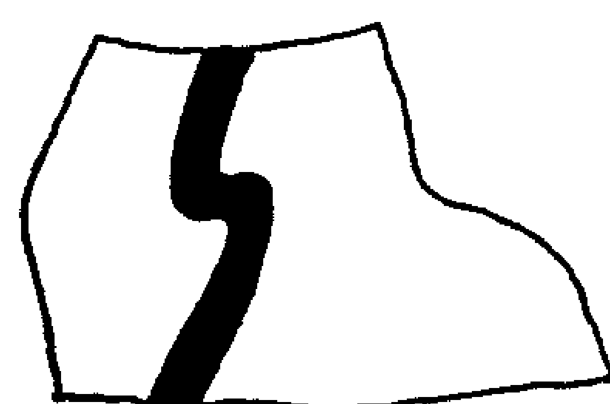
257



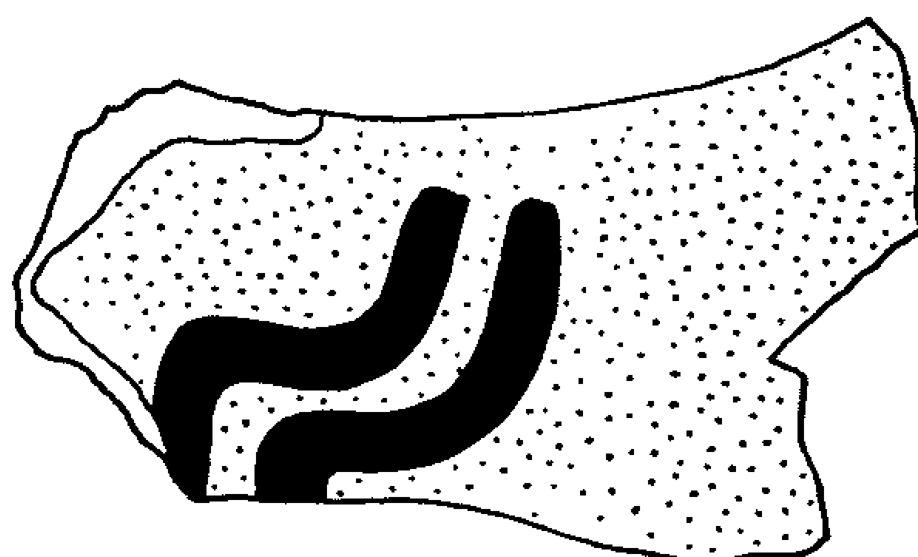
258



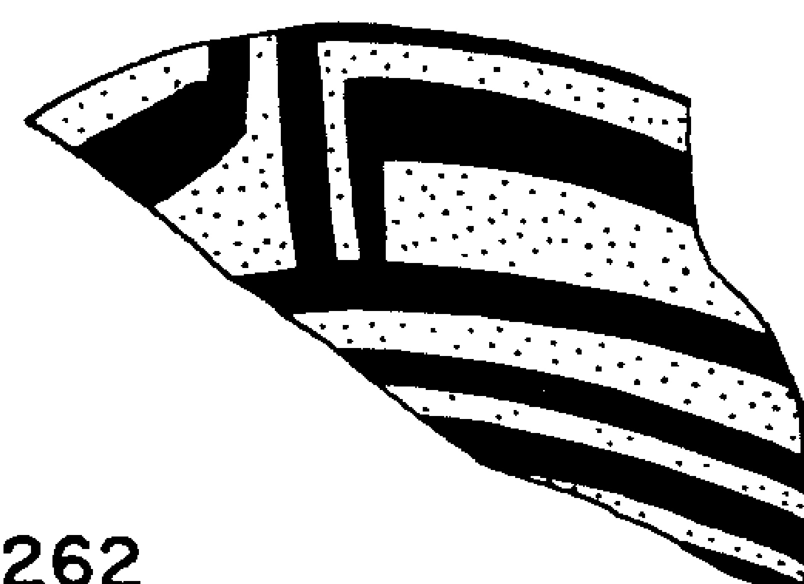
259



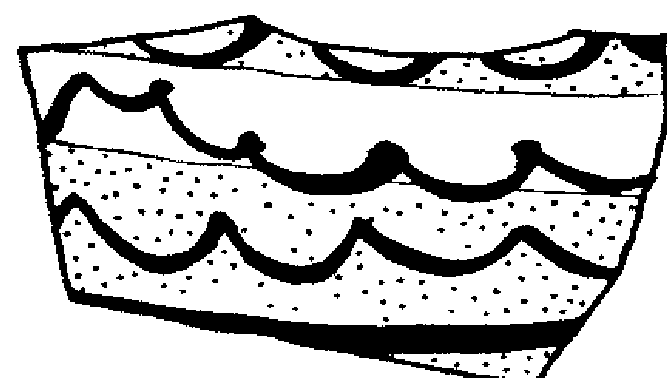
260



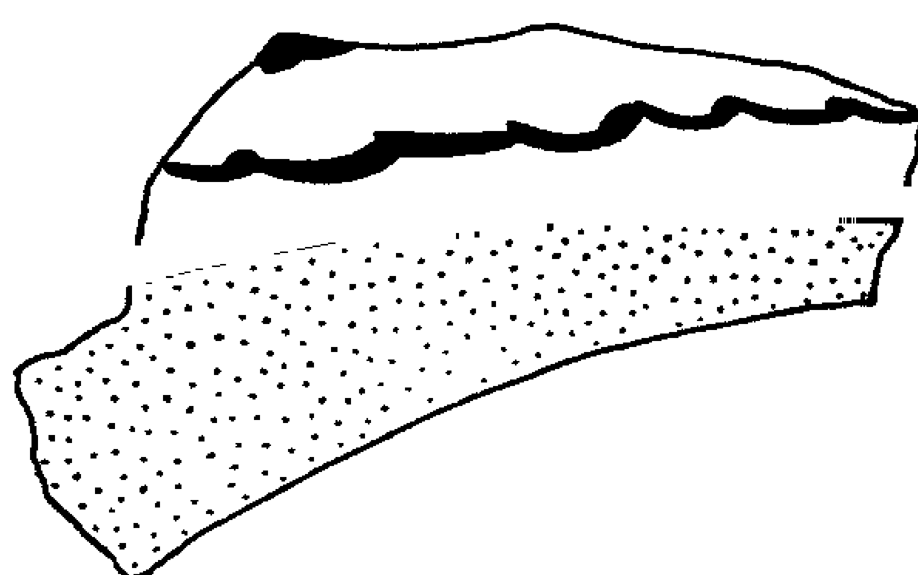
261



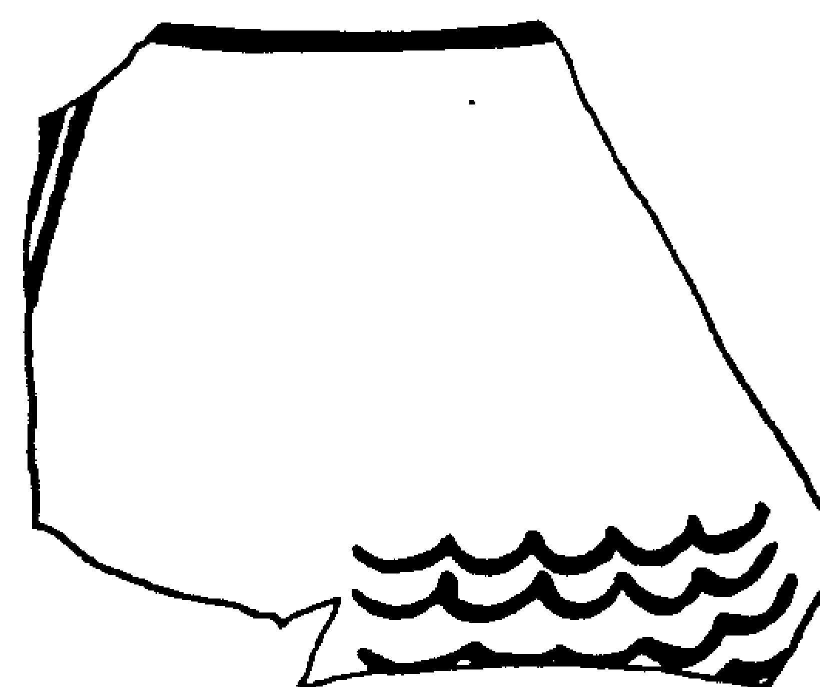
262



263

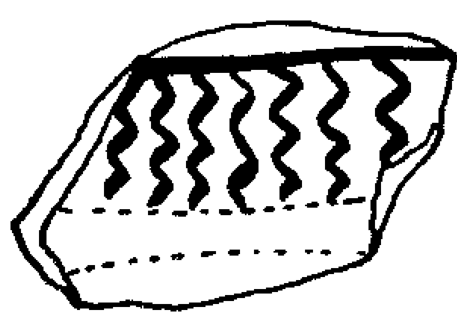


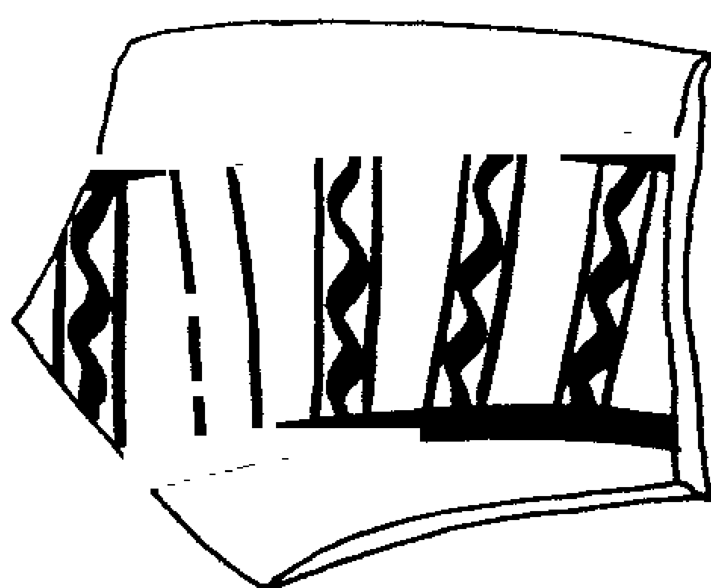
264

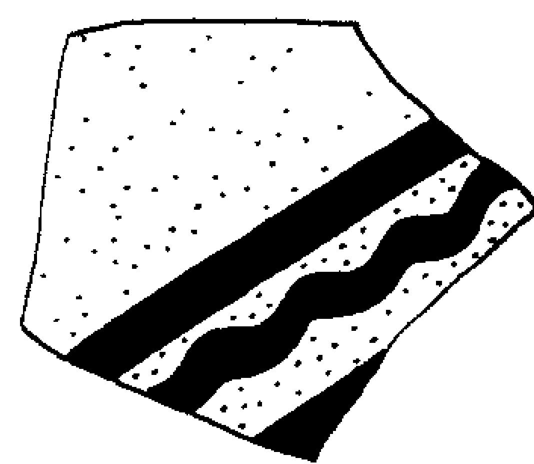


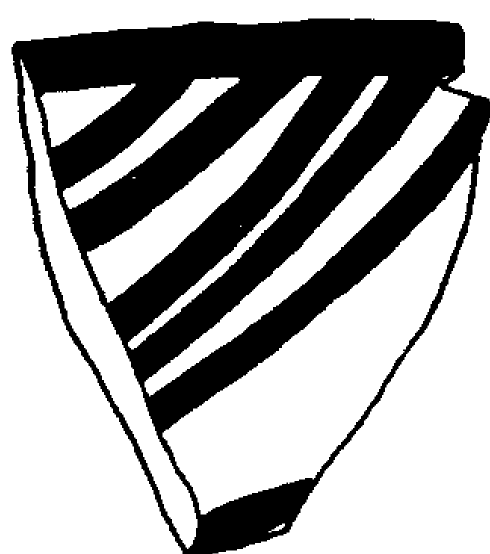
265

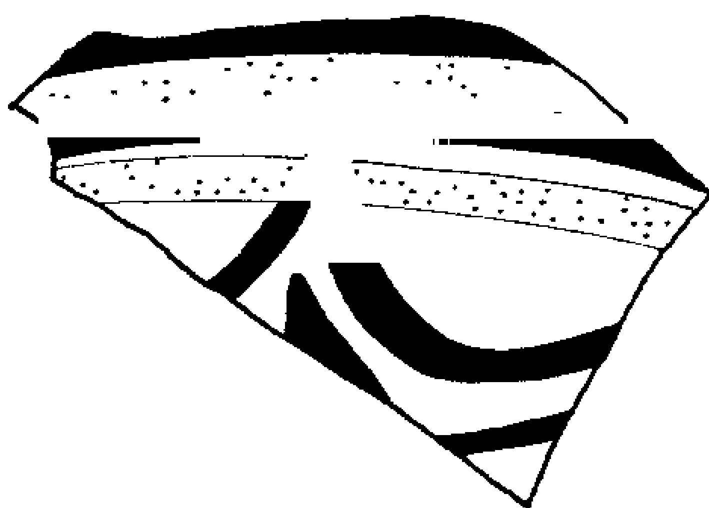
DESIGNS 254–265. Periano Painted, Variant 2.

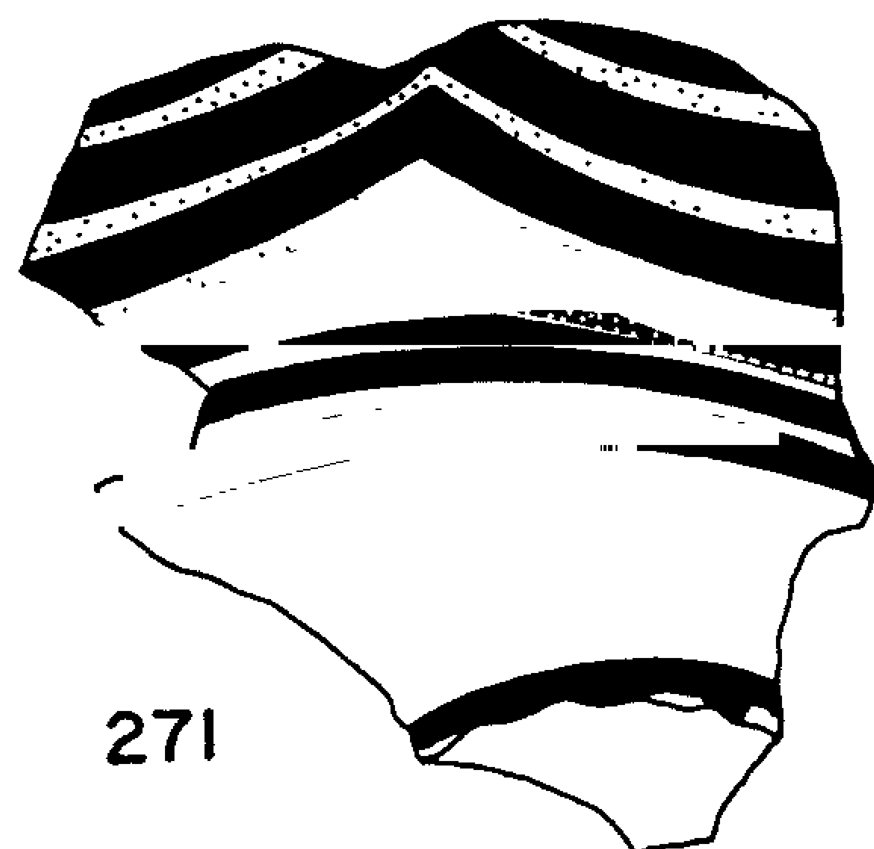

266

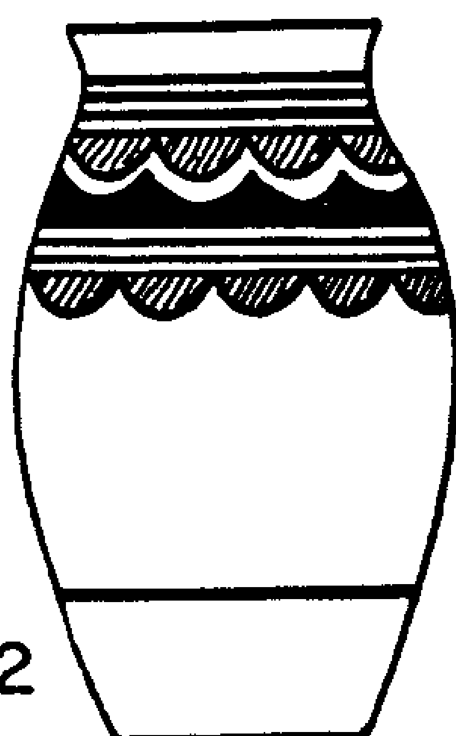

267

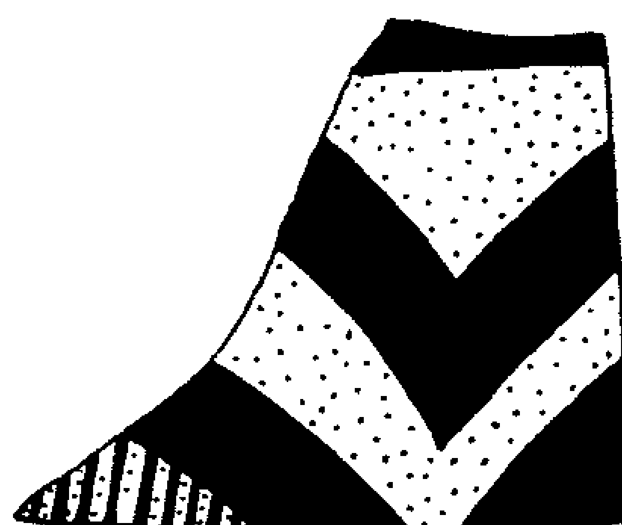

268

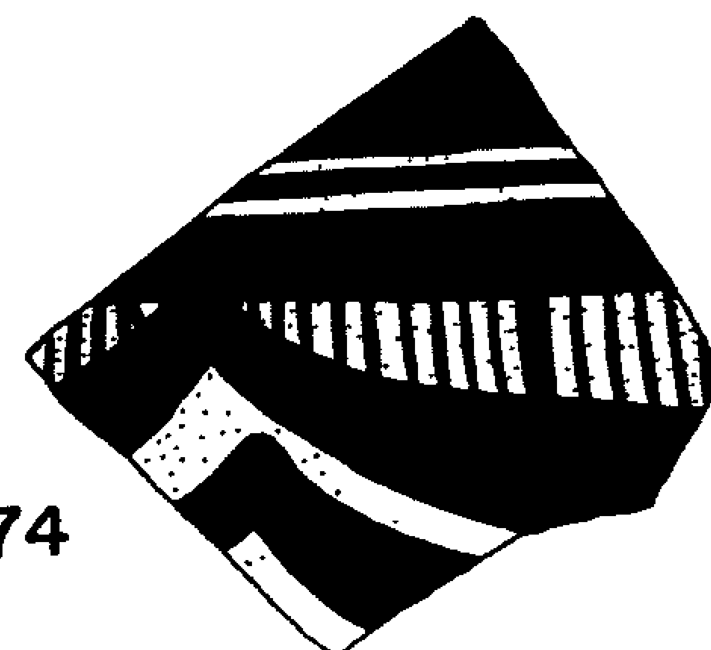

269

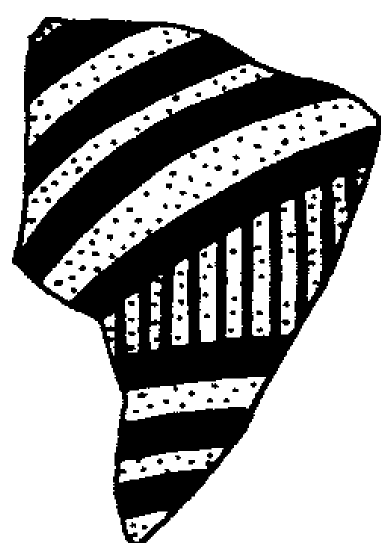

270

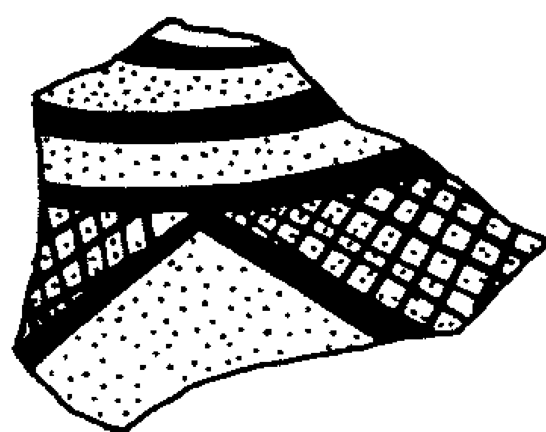

271

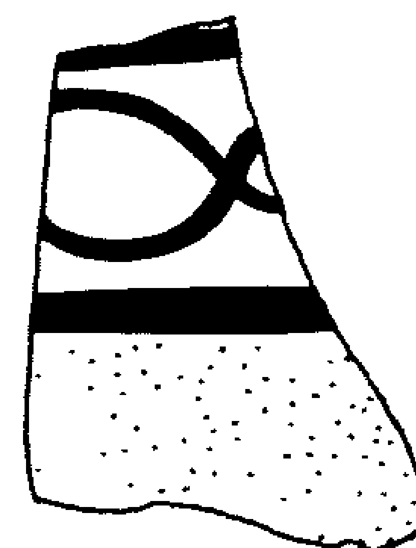

272


273

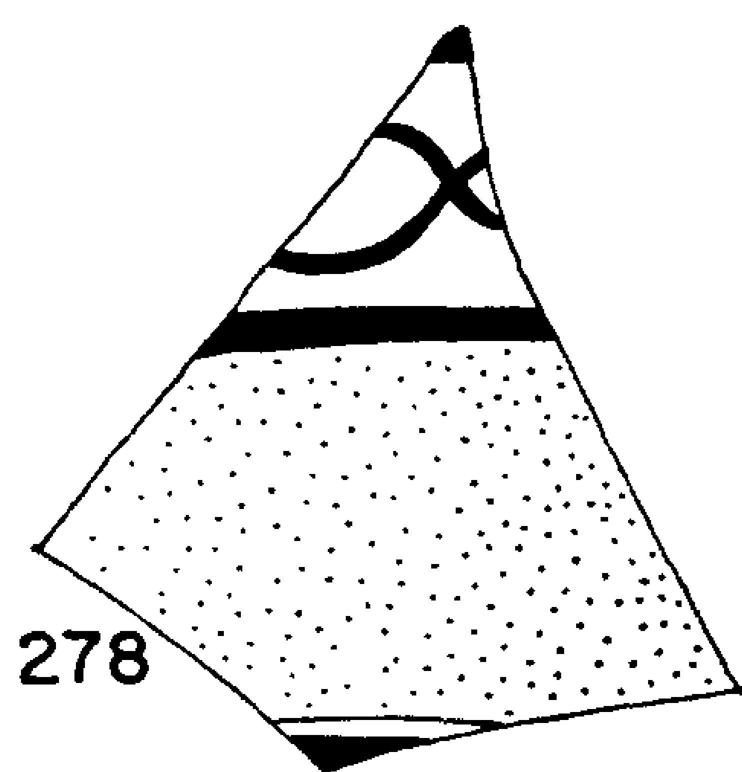

274

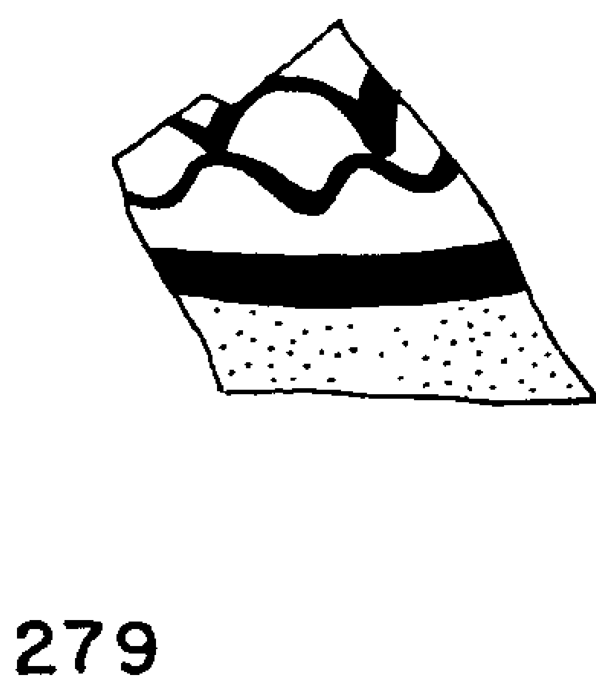

275

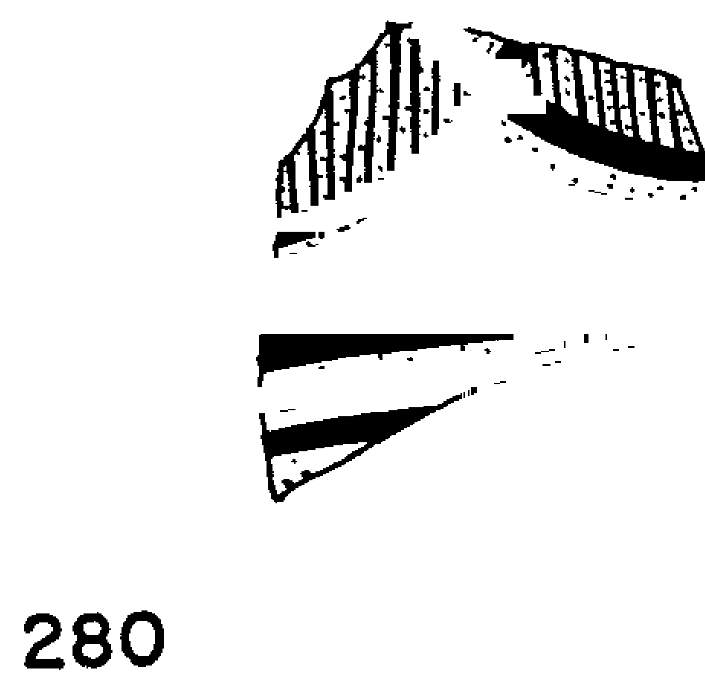

276

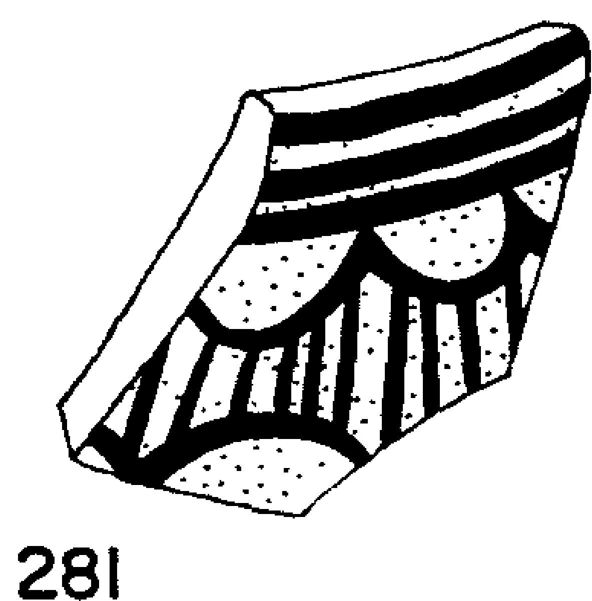

277

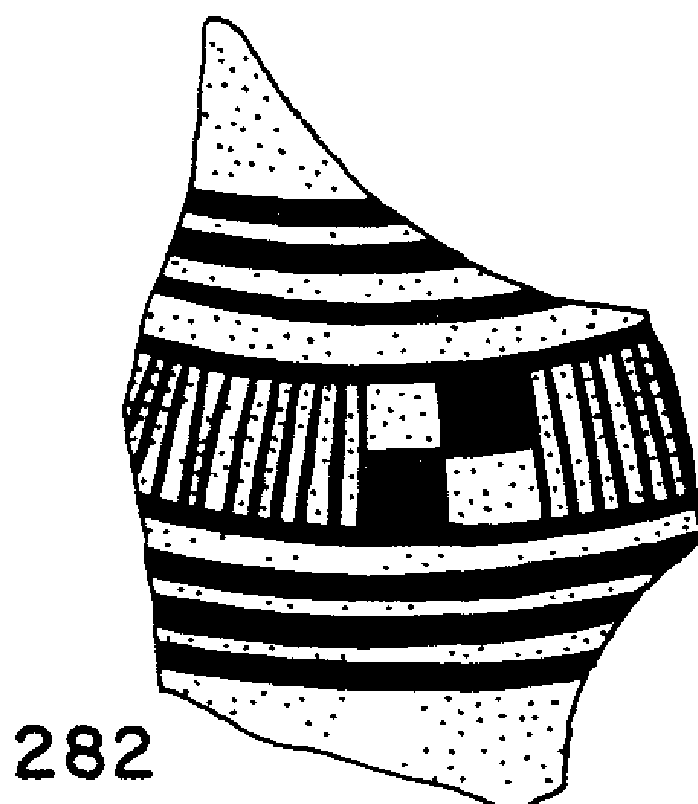
DESIGNS 266–277. Periano Painted, Variant 2.

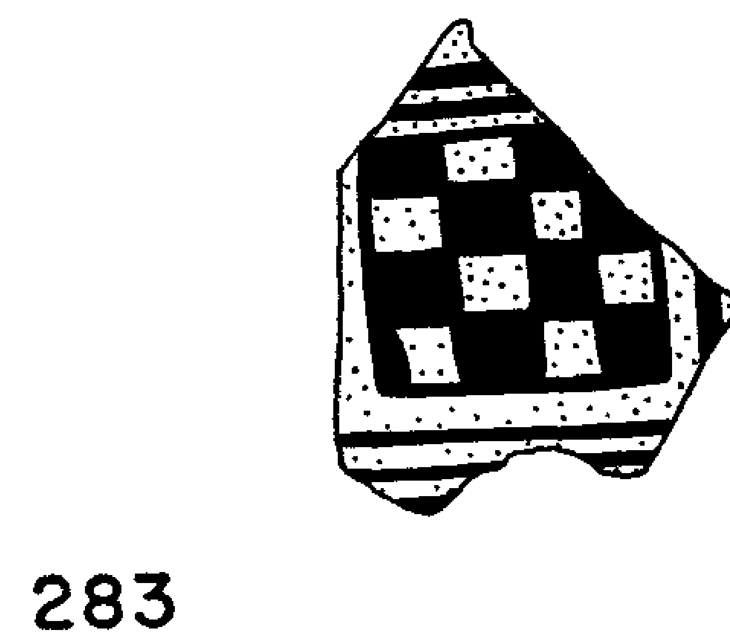


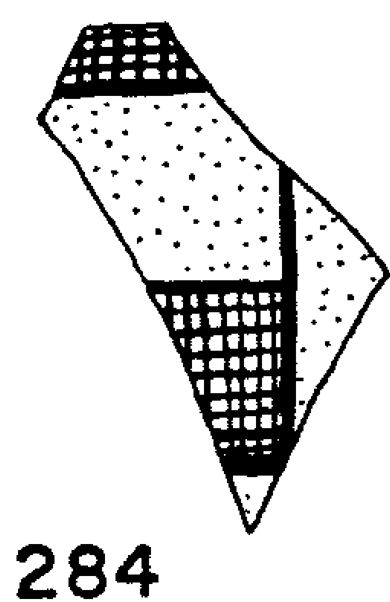


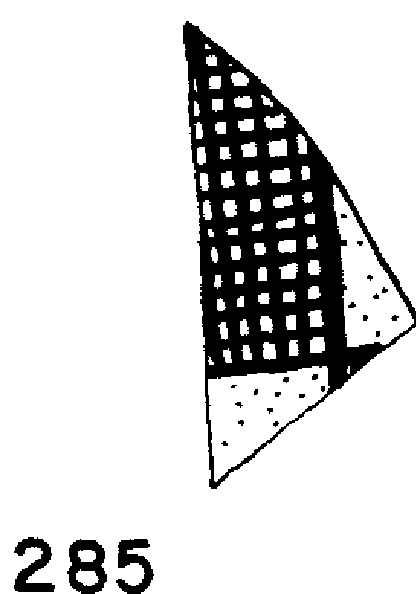


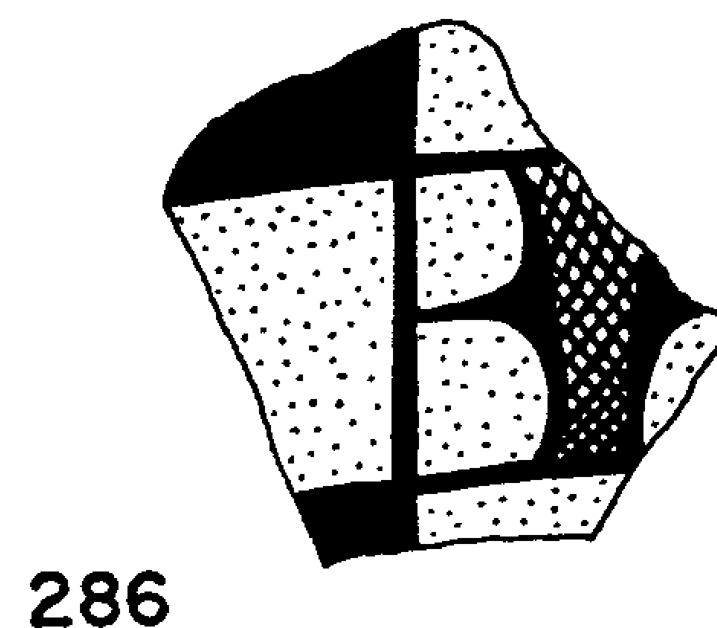


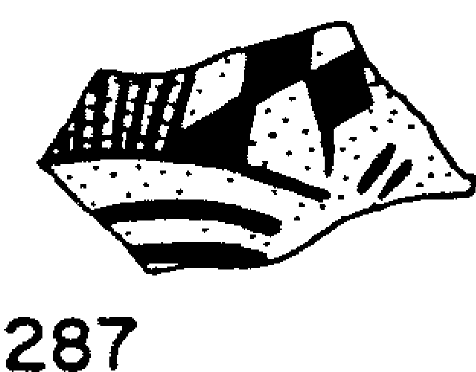


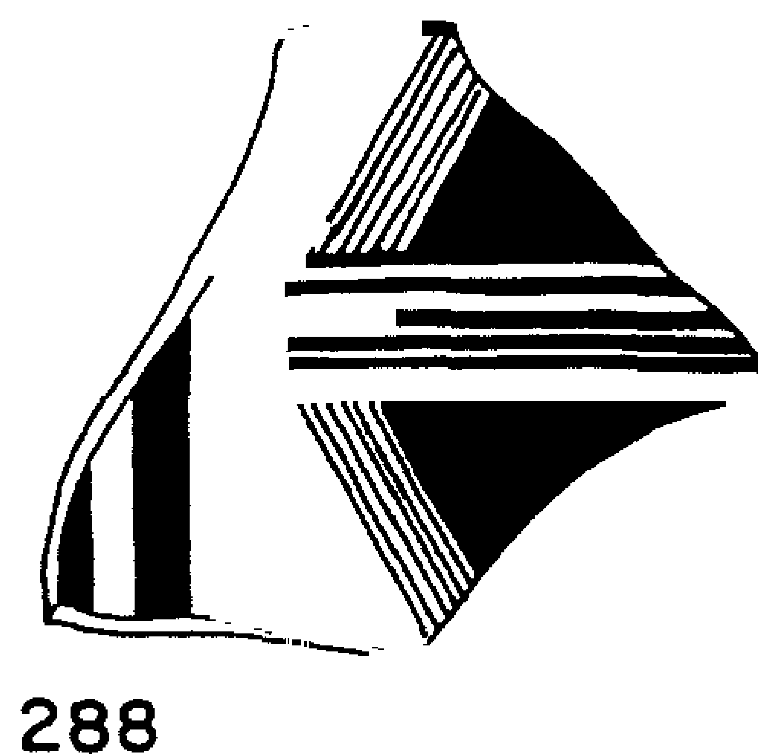


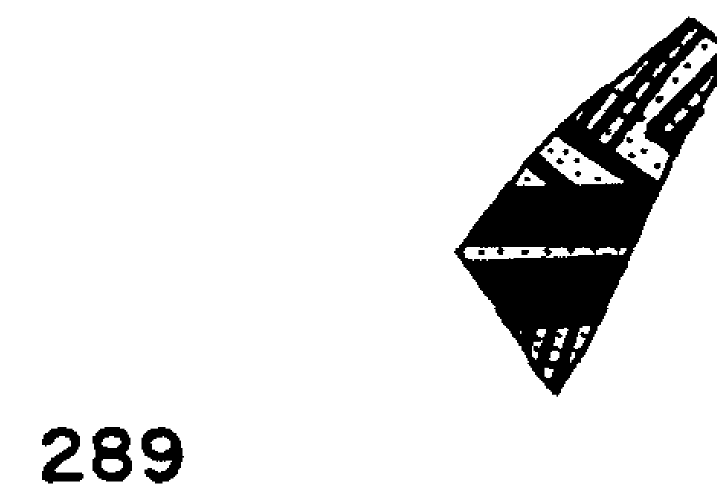




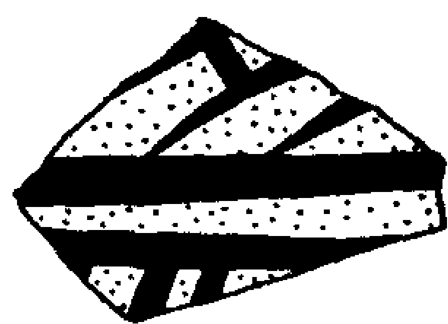


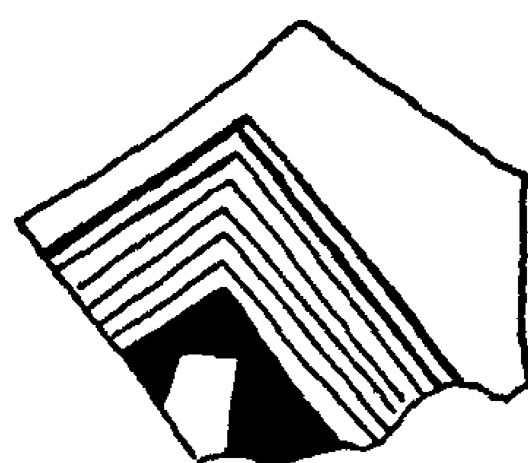


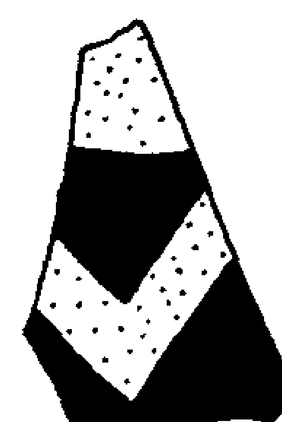


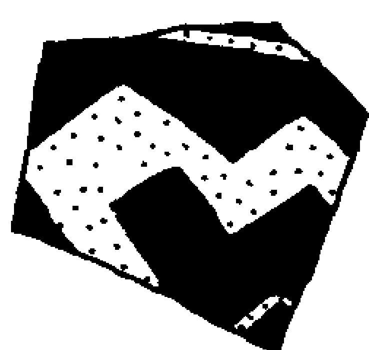


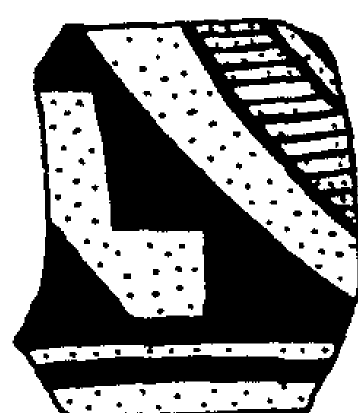
Designs 278–289. Periano Painted, Variant 2.


290

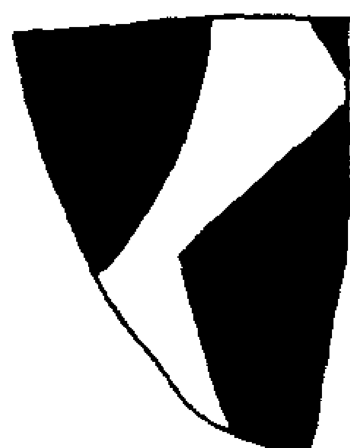

291

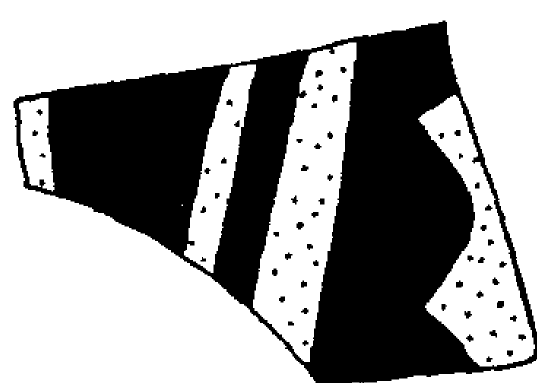

292

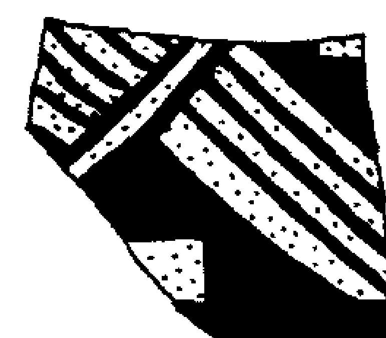

293

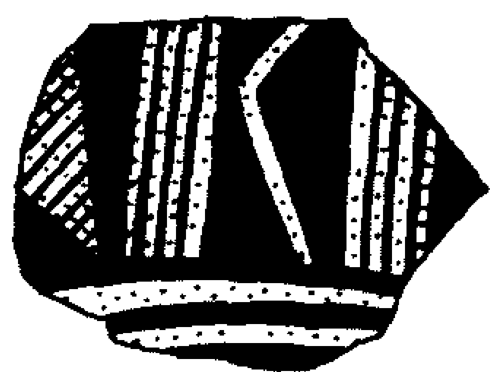

294

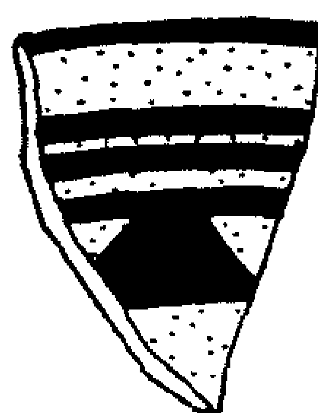

295

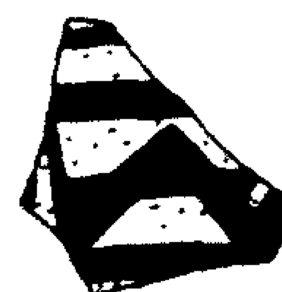

296


297

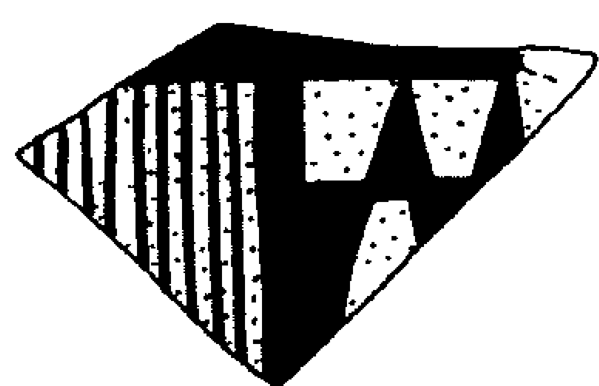

298


299


300

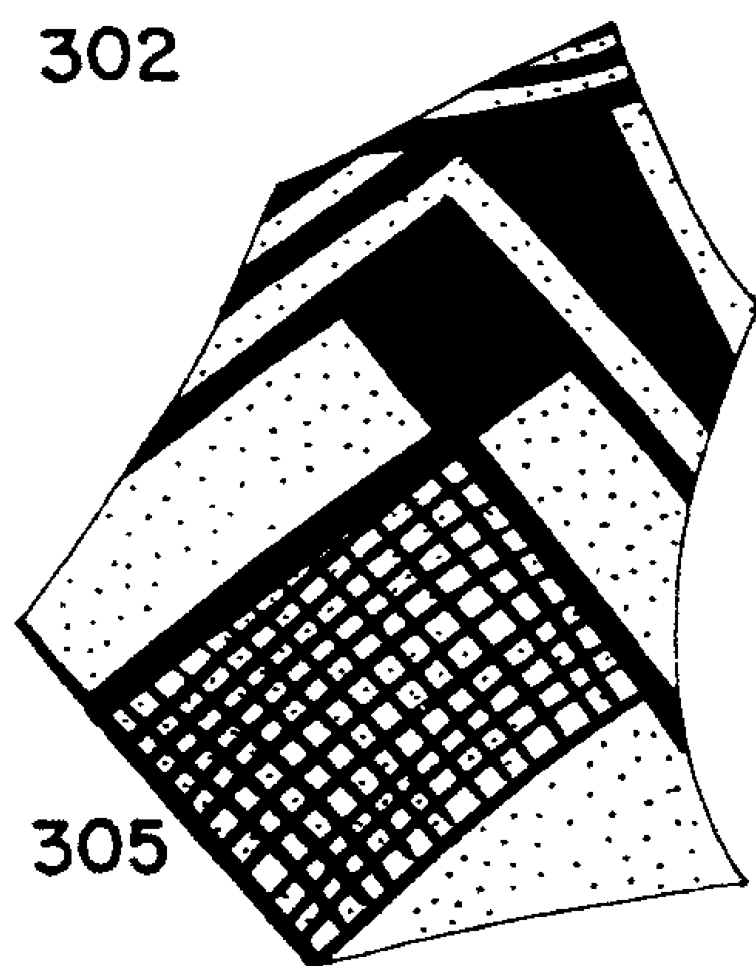

301

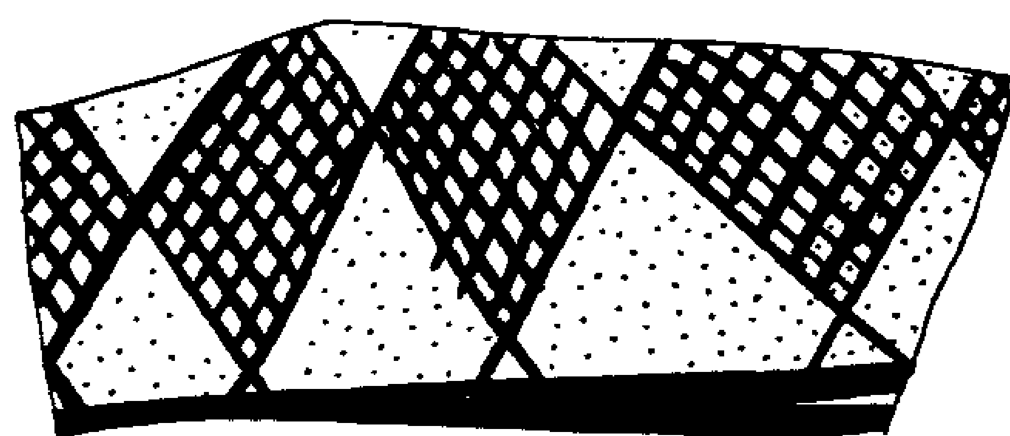
DESIGNS 290–301. Periano Painted, Variant 2.

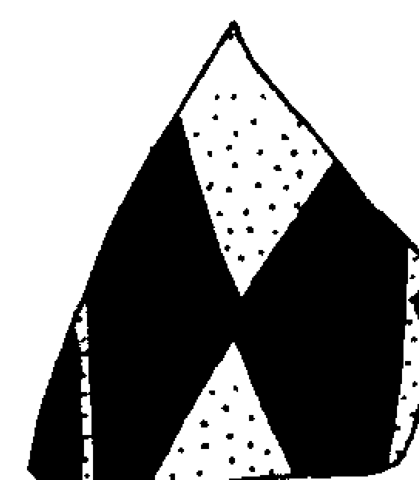

302

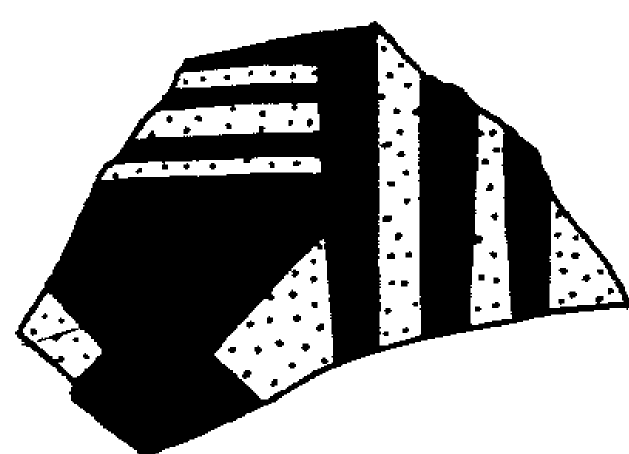

303

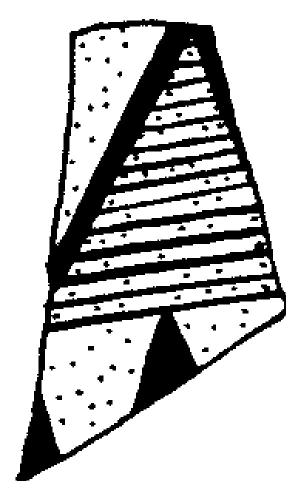

304

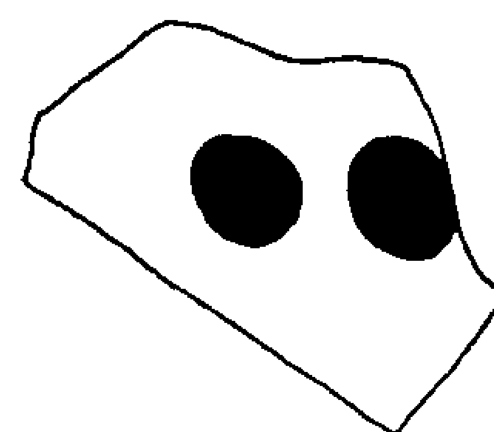

305

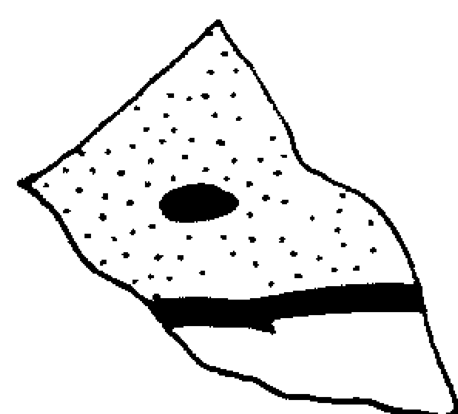

305 a

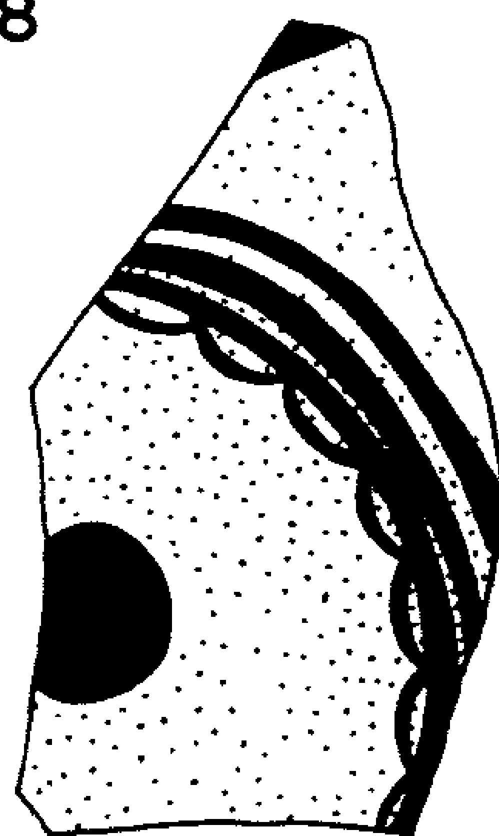

306

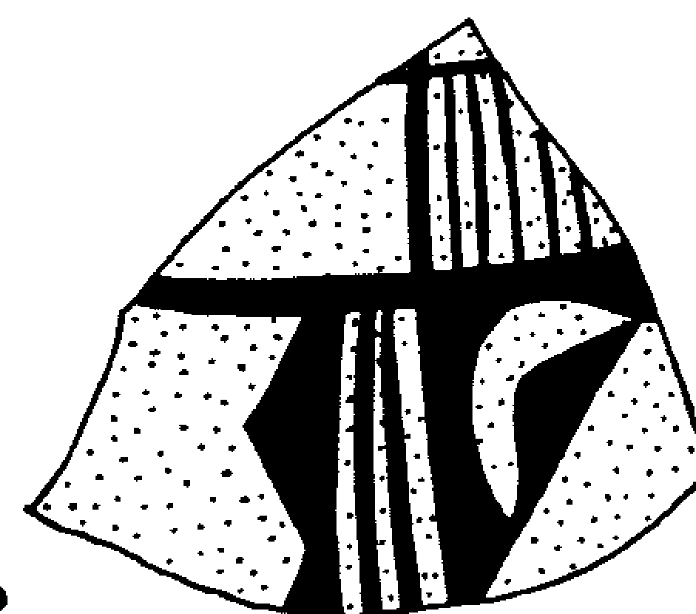

307


308

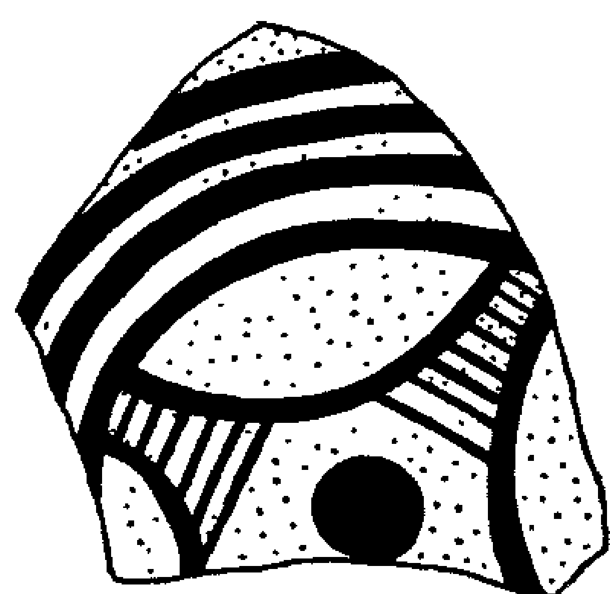

309


310

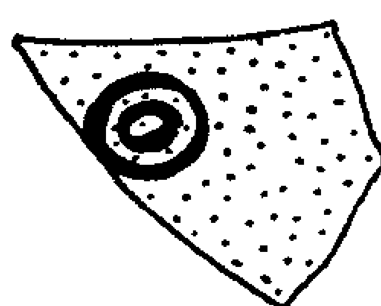

311


312

DESIGNS 302–312. Periano Painted, Variant 2.



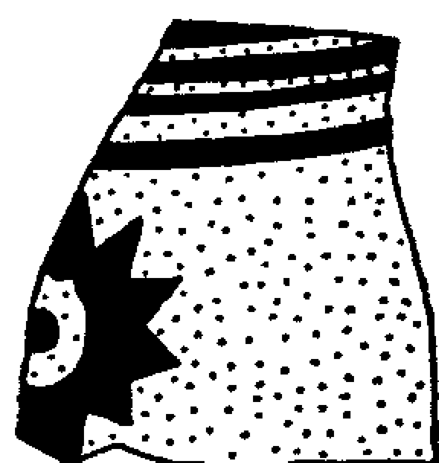
313



314



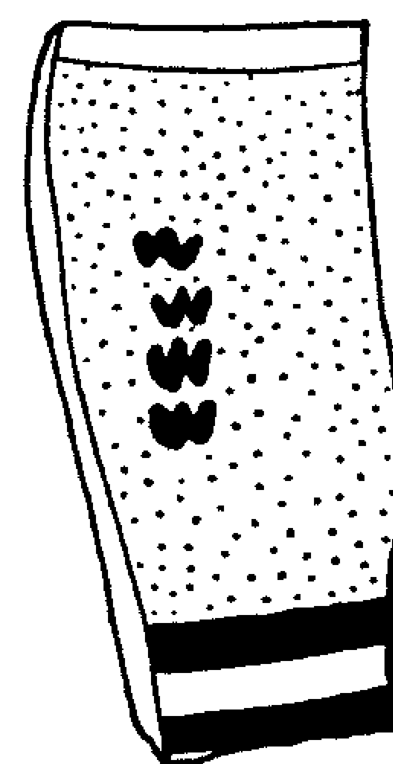
315



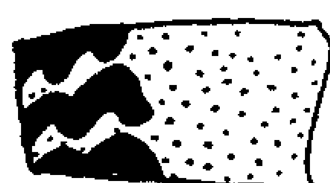
316



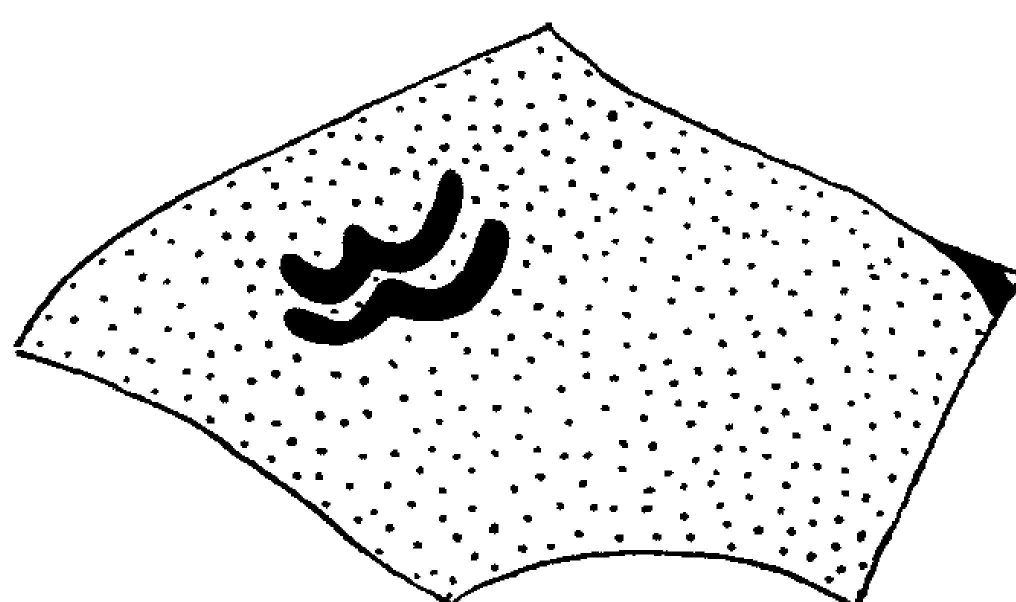
317



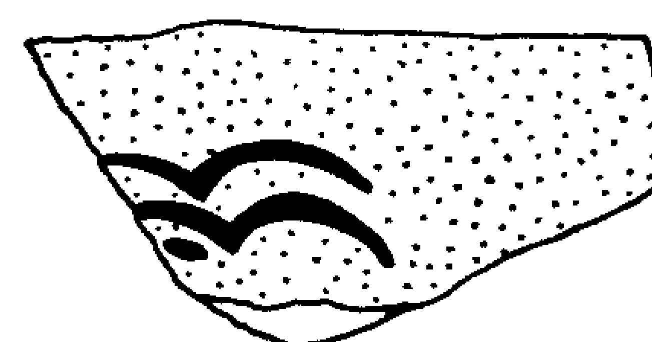
318



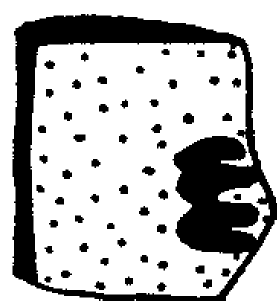
319



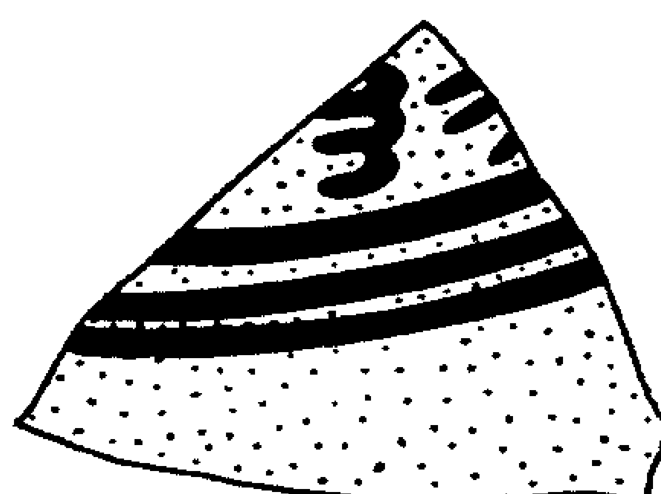
320



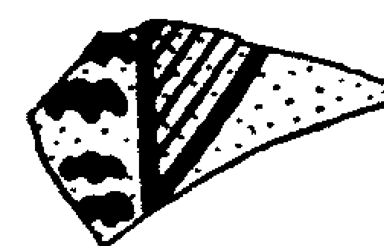
321



322

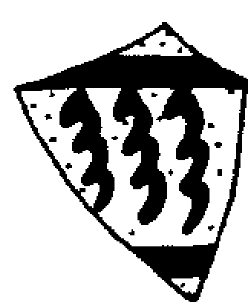


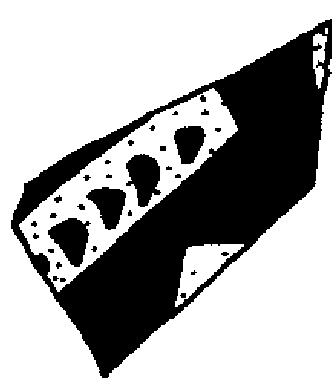
323

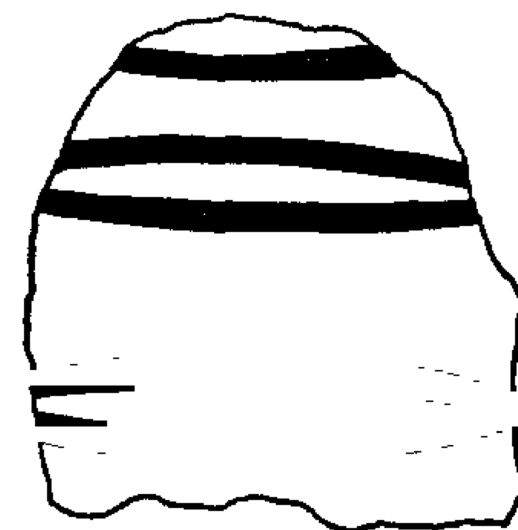


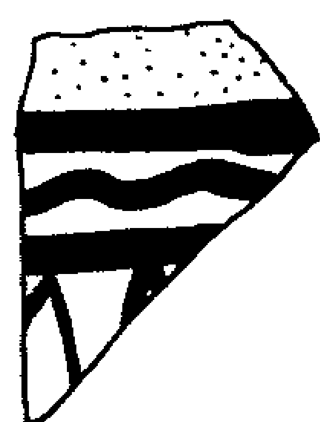
324

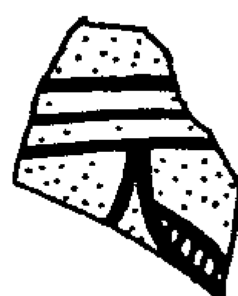
Designs 313–324. Periano Painted, Variant 2.

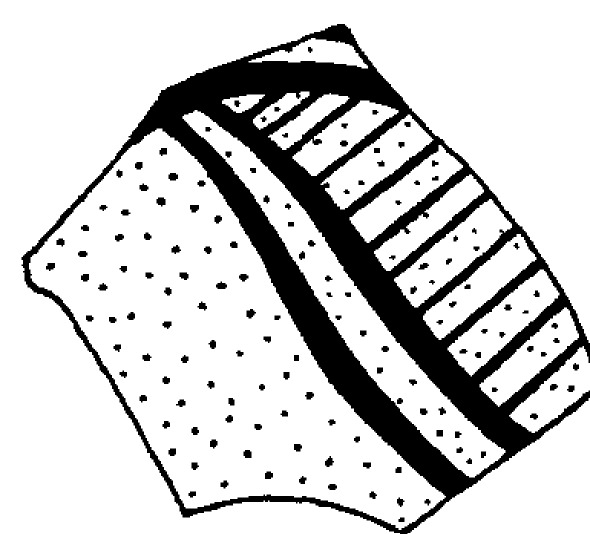

325

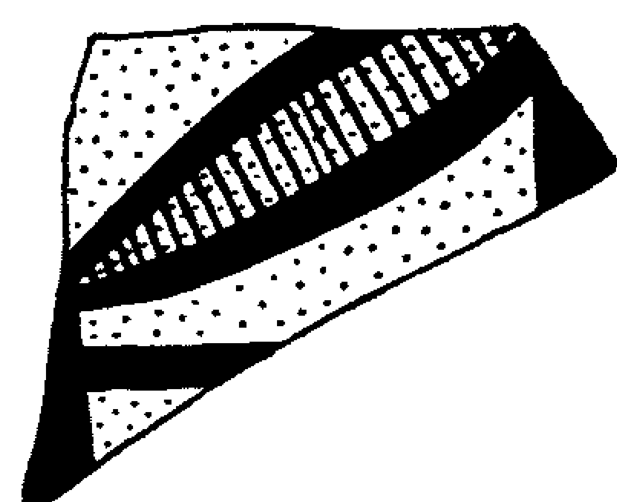

326

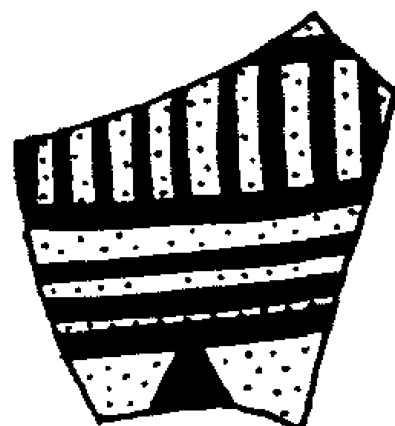

327


328

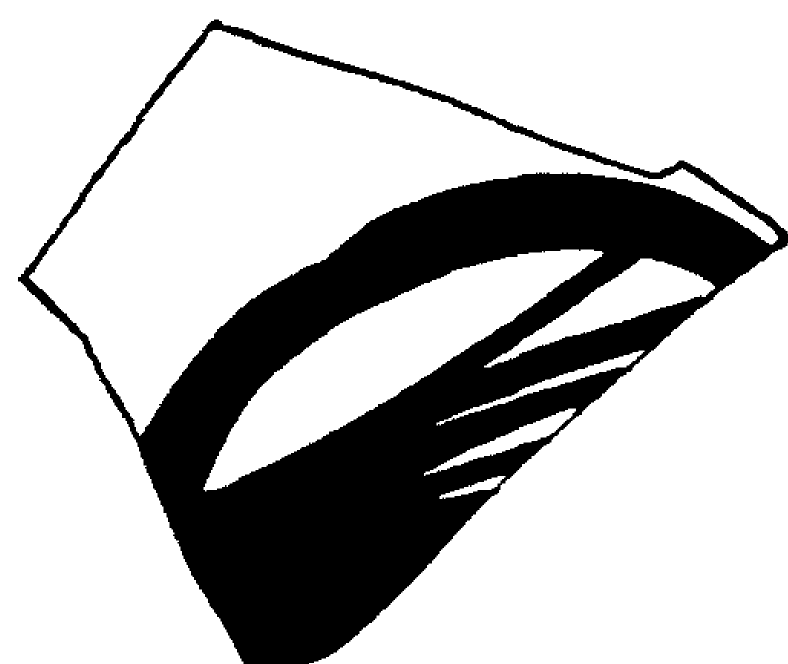

329

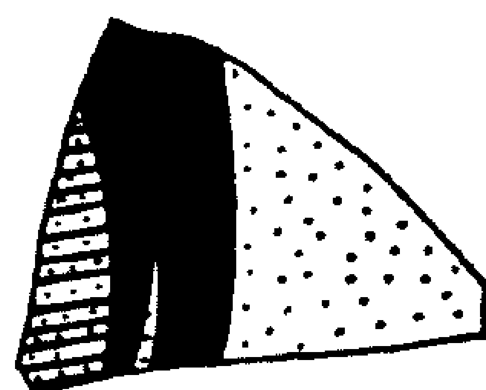

330

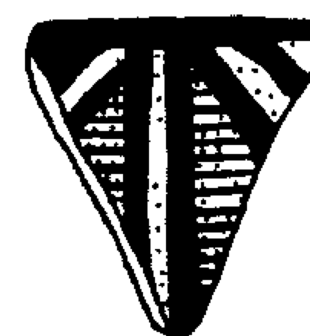

331


332

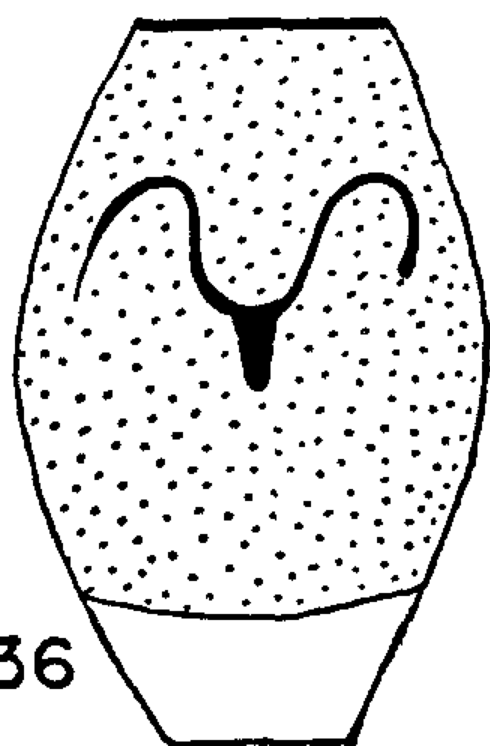

333

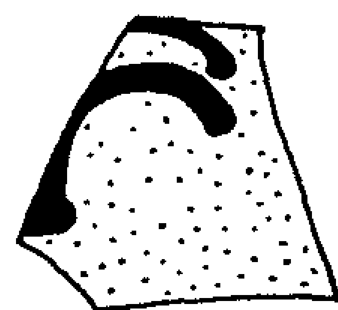

334


334a

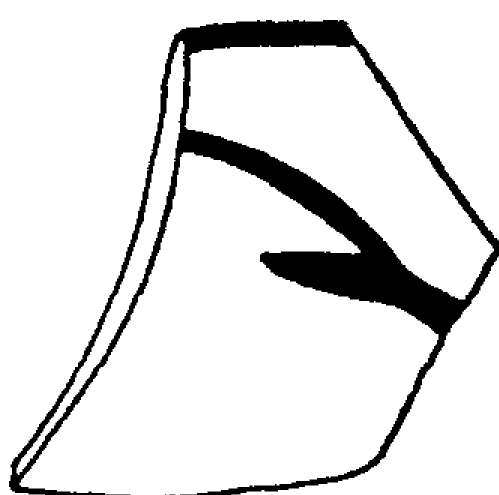

335

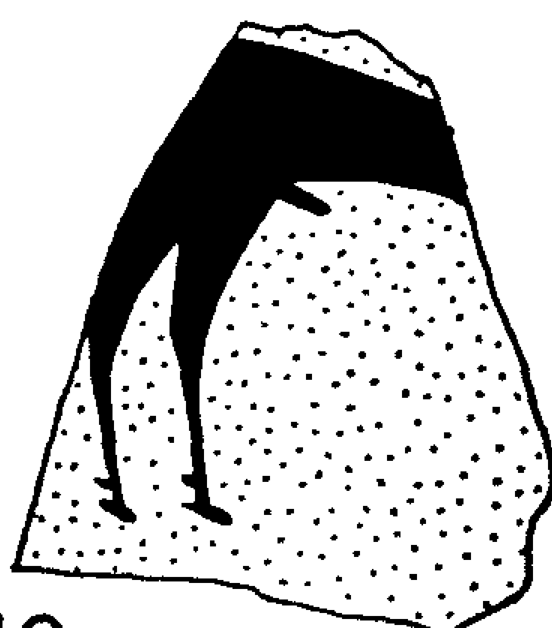
DESIGNS 325–335. Periano Painted, Variant 2.


336

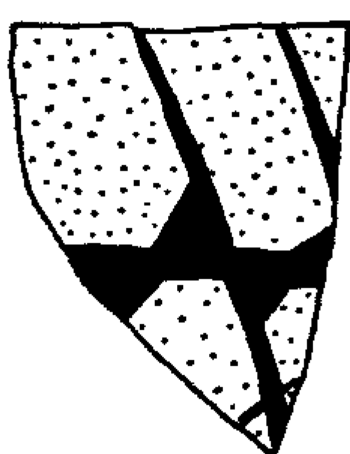

337

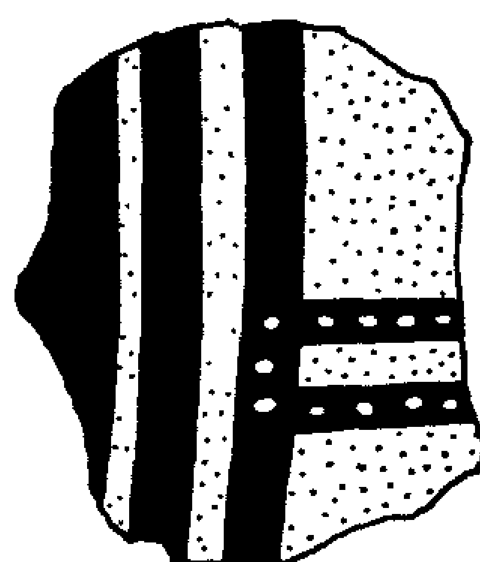

338

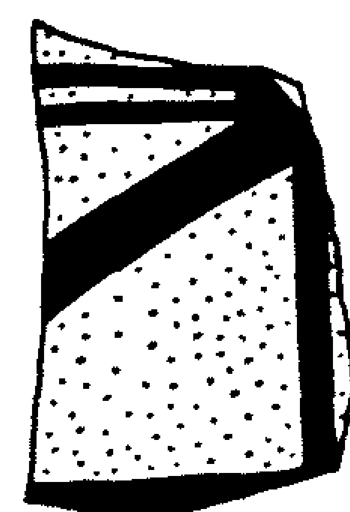

339

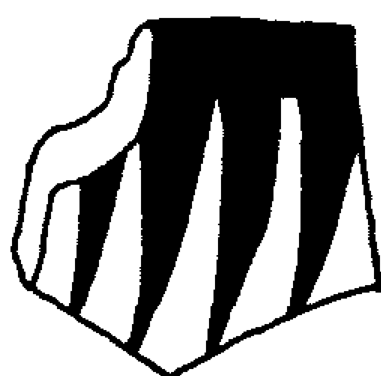

340


341

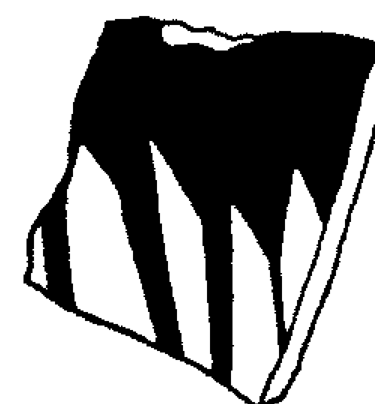

342


343

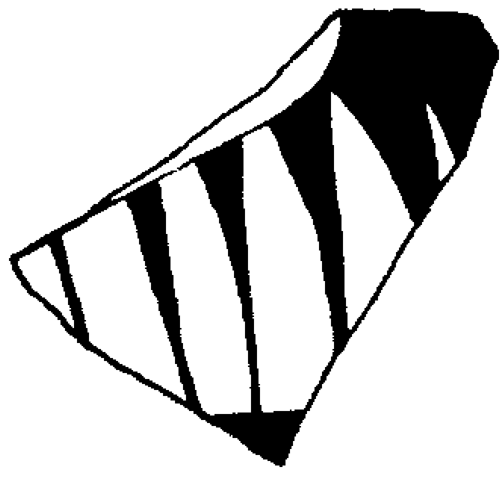

344

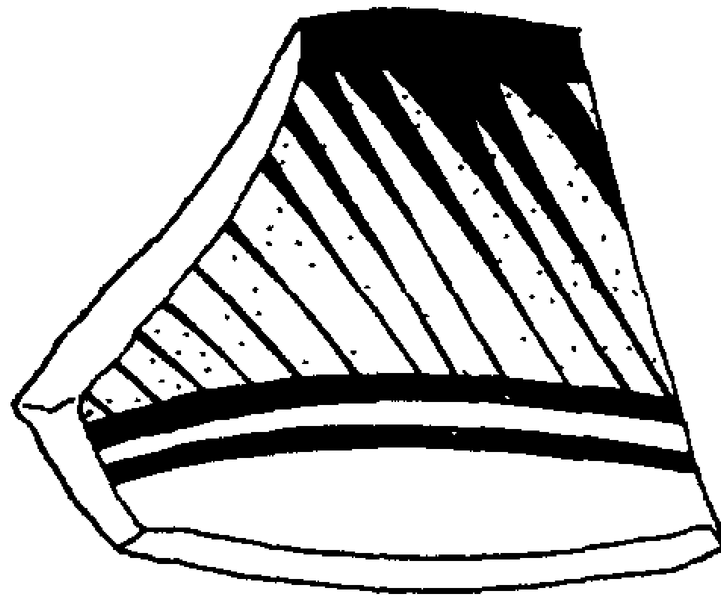

345

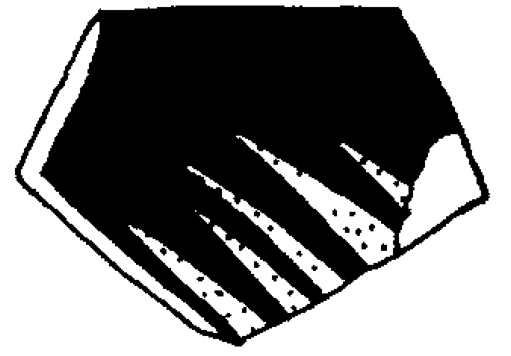

346

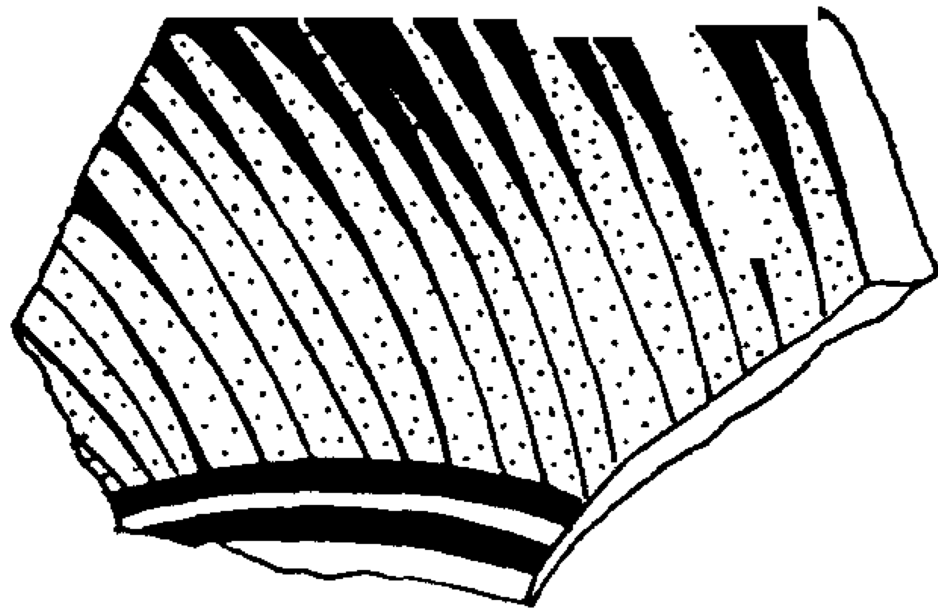

347

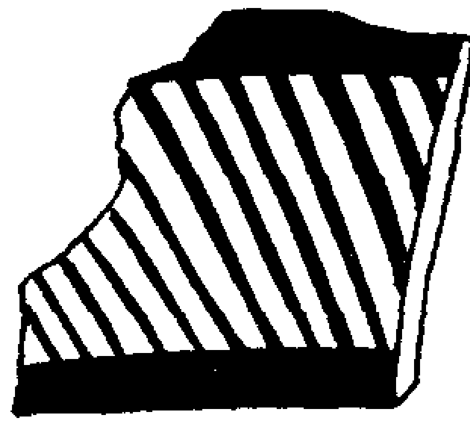
DESIGNS 336–344. Periano Painted, Variant 2.
DESIGNS 345–347. Loralai Striped.

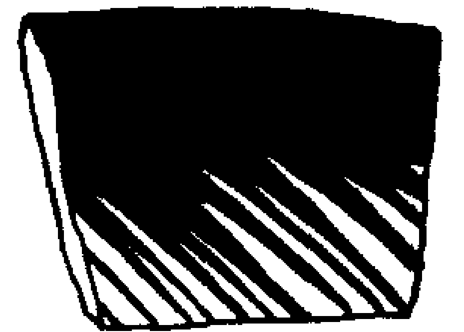

348

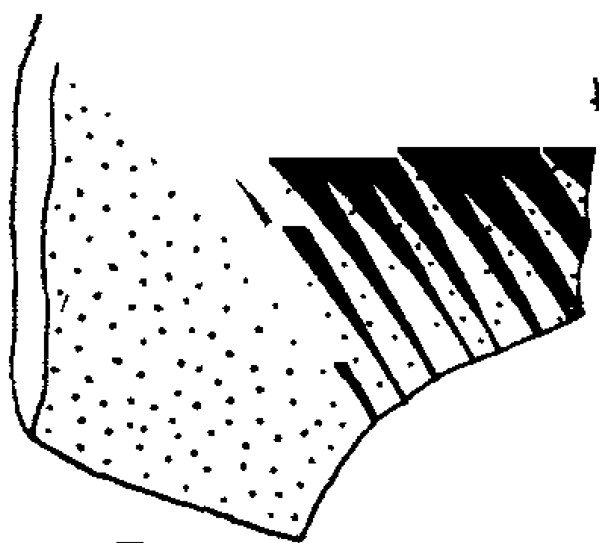

349

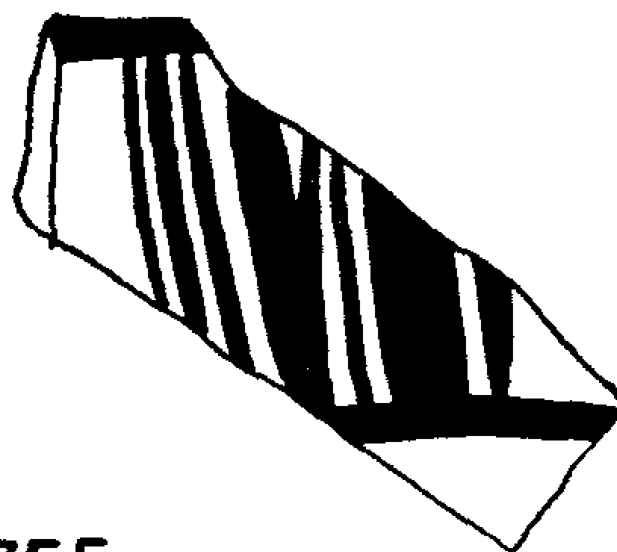

350

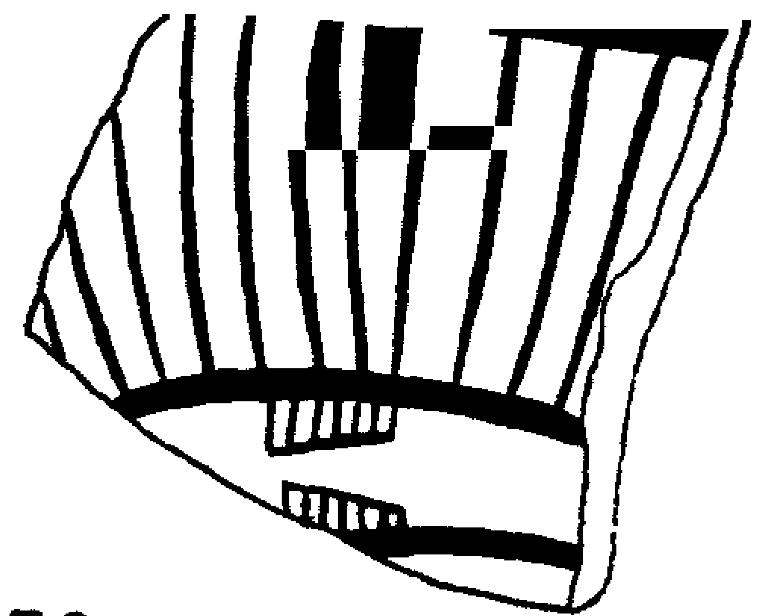

351

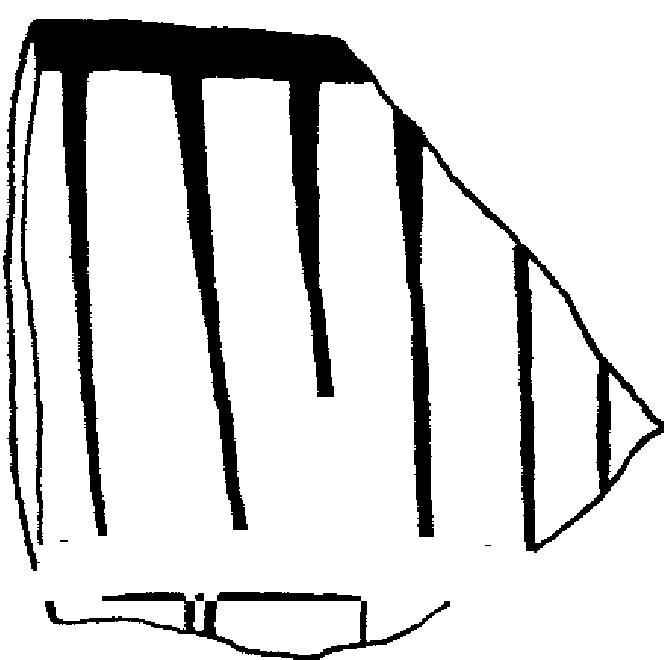

352

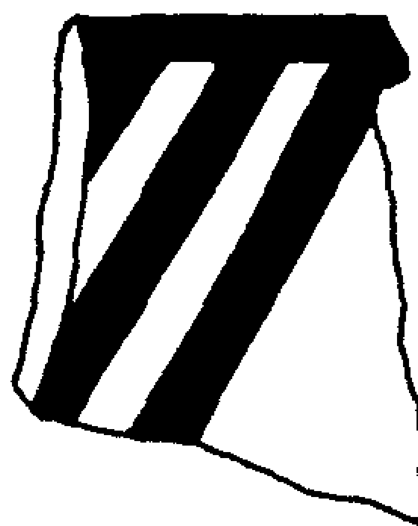

353

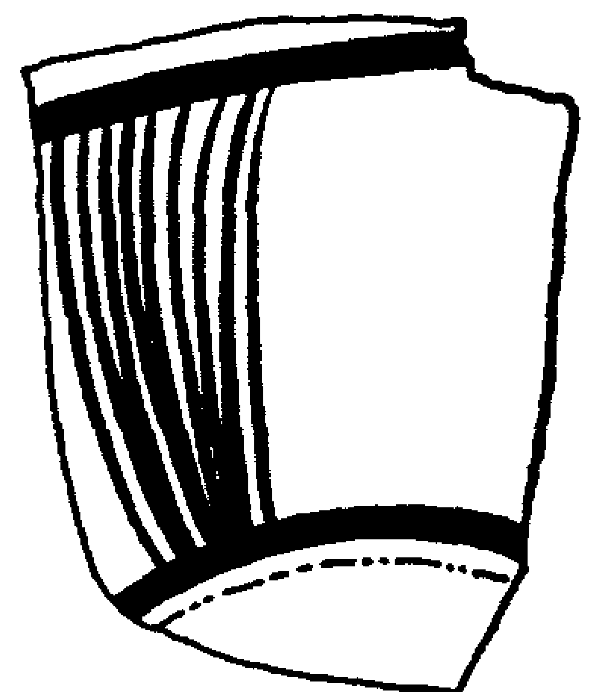

354


355

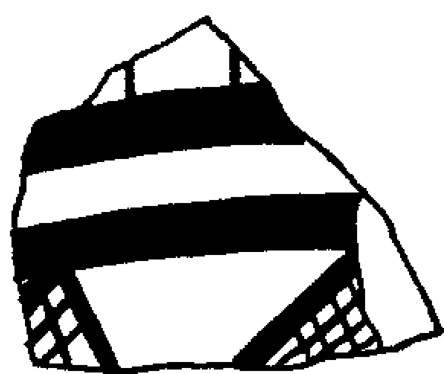

356

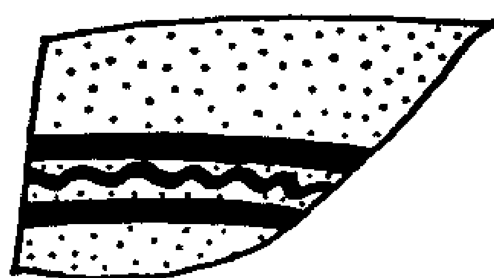

357

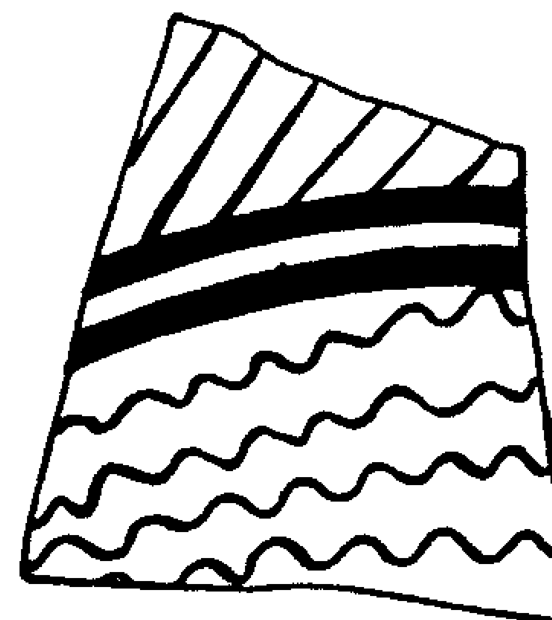

358

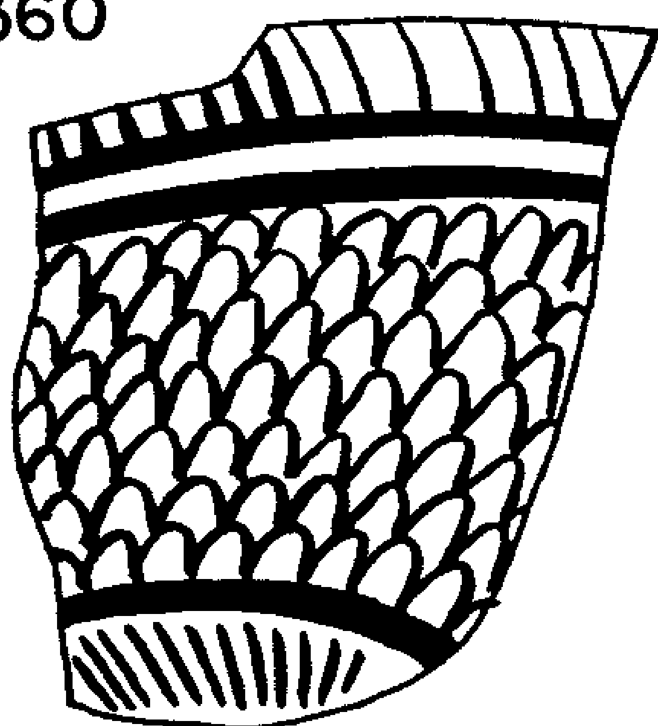

359

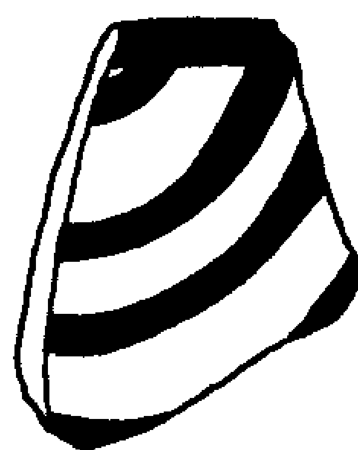
DESIGNS 348–359. Loralai Striped.

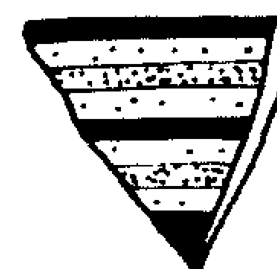

360

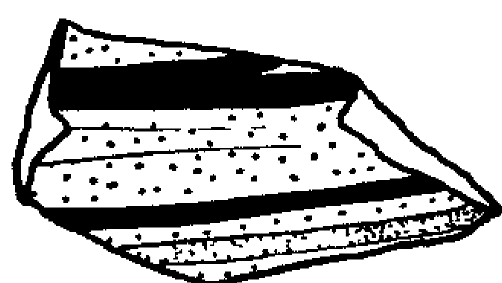

361

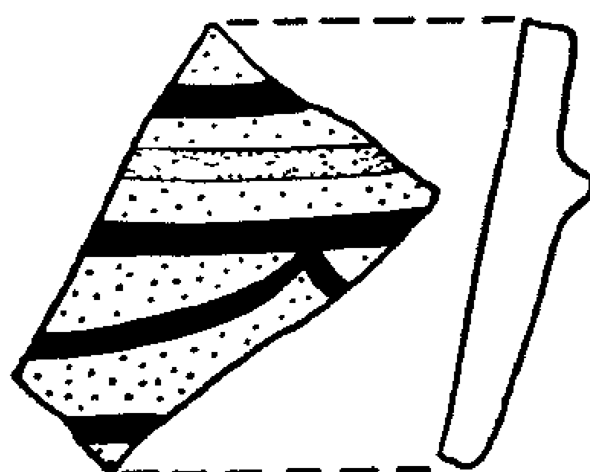

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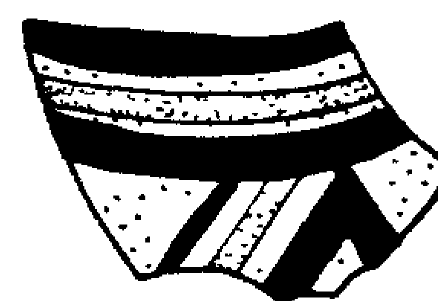

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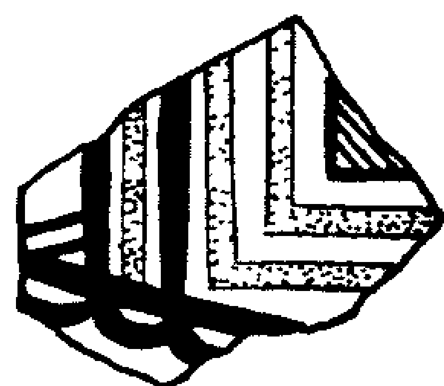

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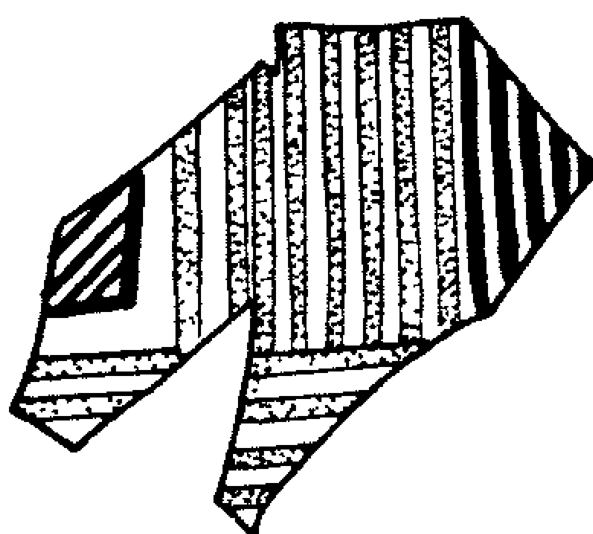

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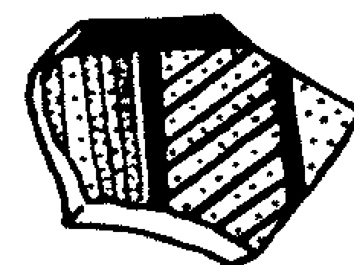

366


367


368

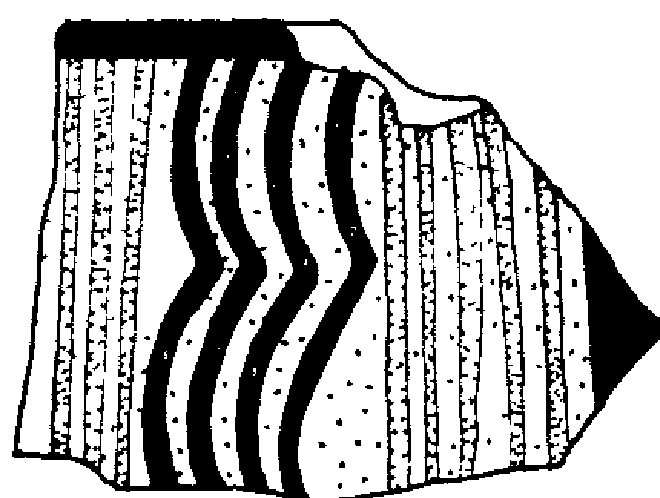

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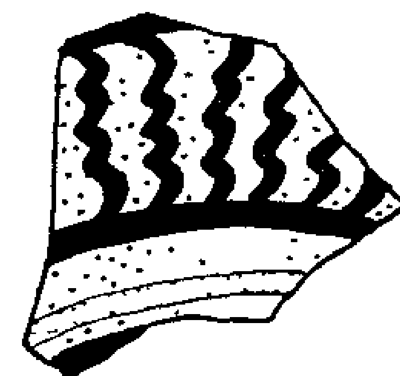

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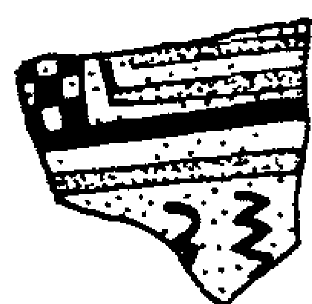

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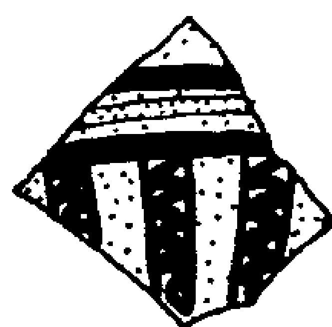
DESIGNS 360–364. Loralai Striped.
DESIGNS 365–371. Rana Ghundai Red-on-Red Slip.

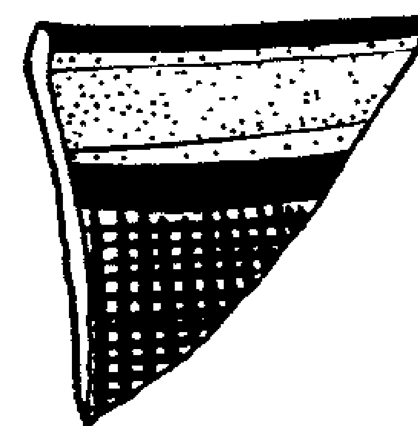

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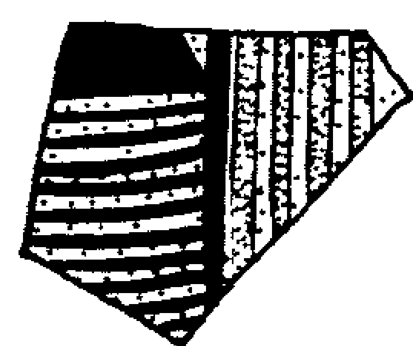

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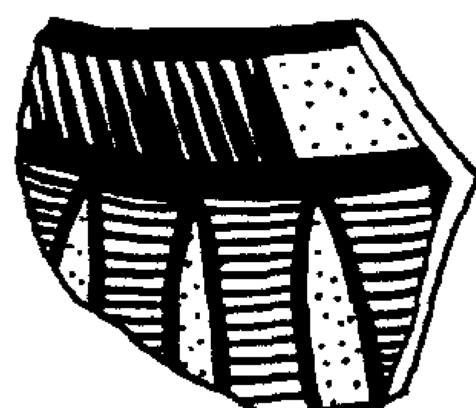

374

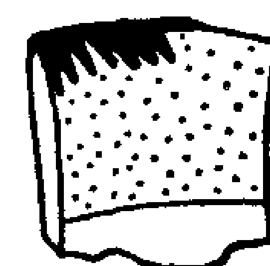

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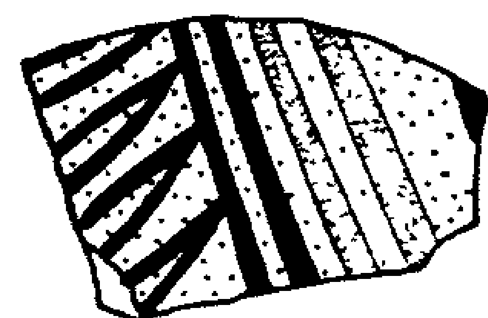

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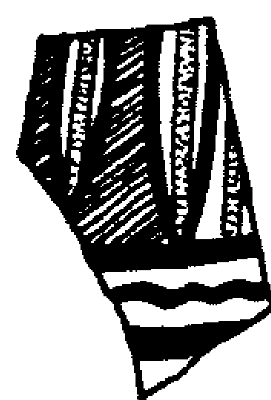

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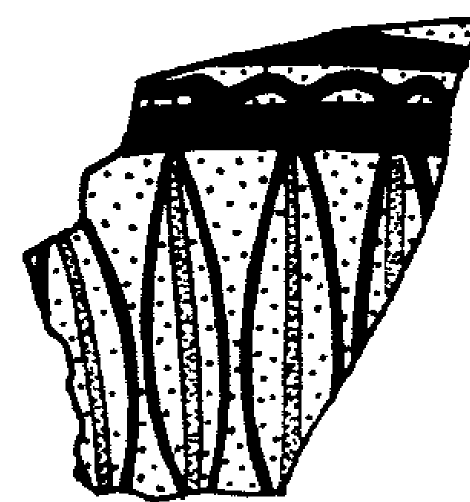

378


379

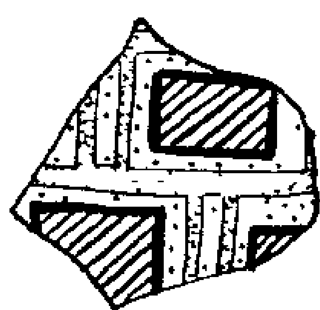

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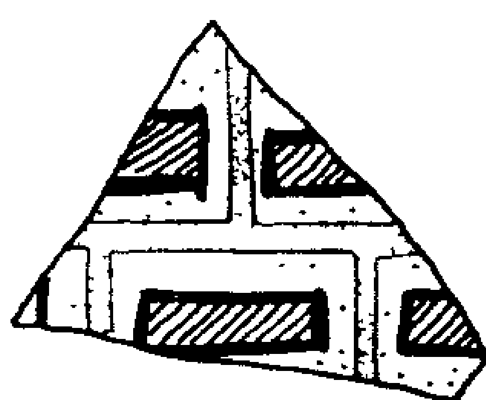

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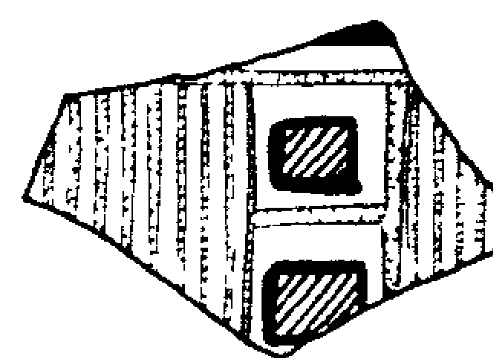

382

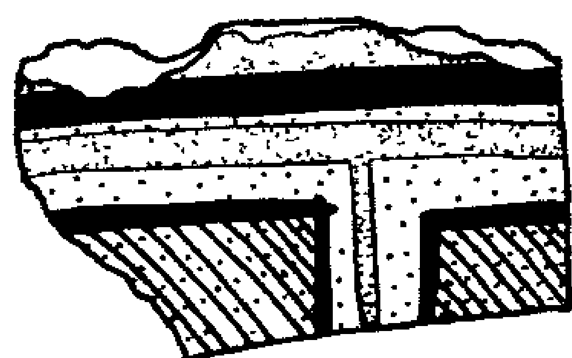

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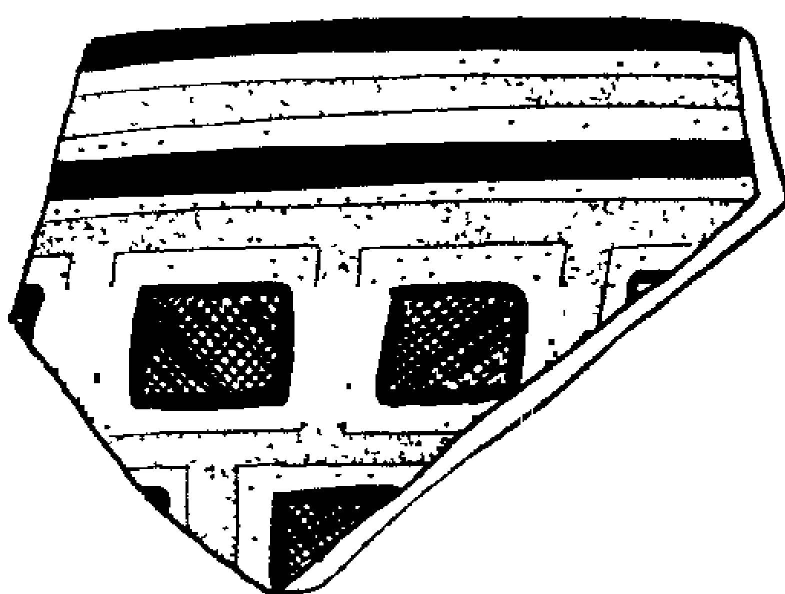
DESIGNS 372–383. Rana Ghundai Red-on-Red Slip.

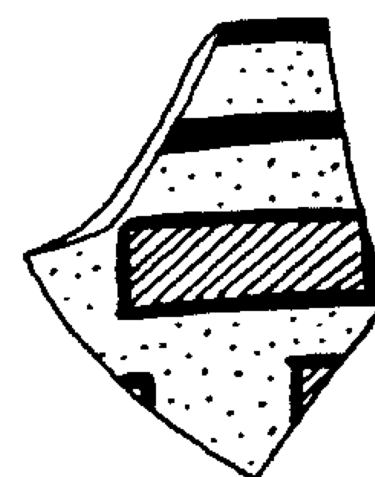

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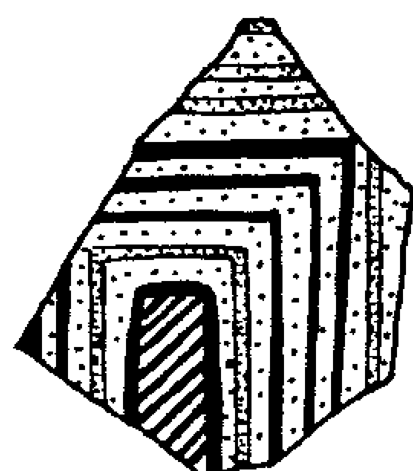

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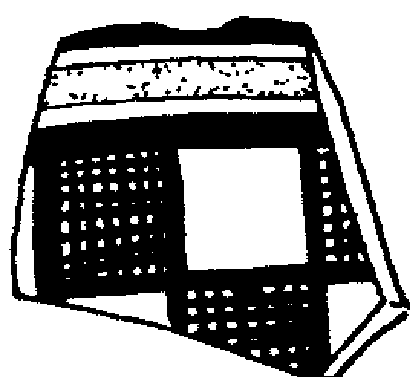

386

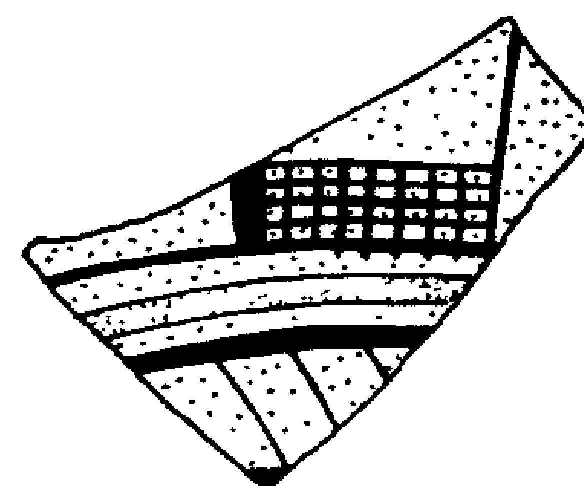

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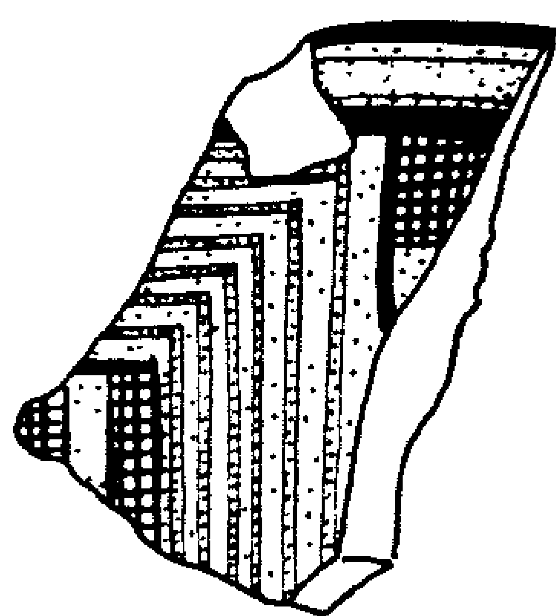

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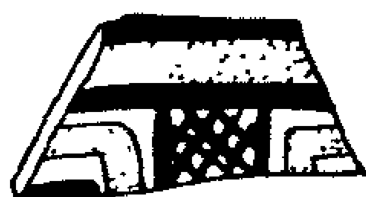

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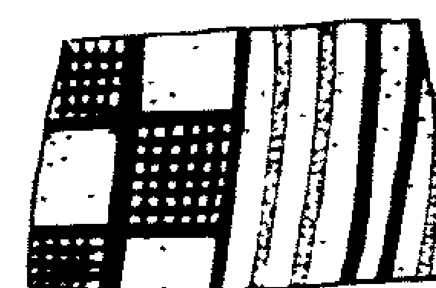

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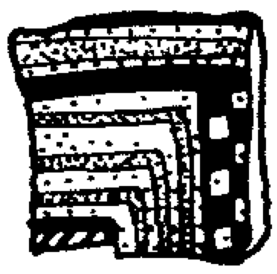

392

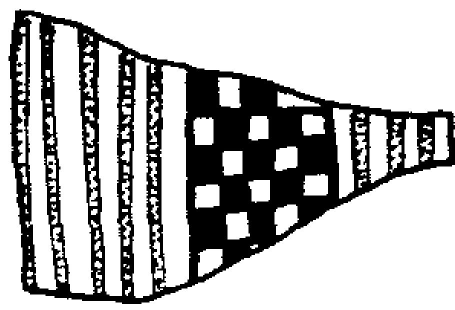

393

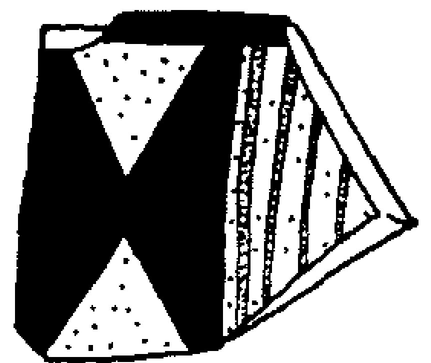

394

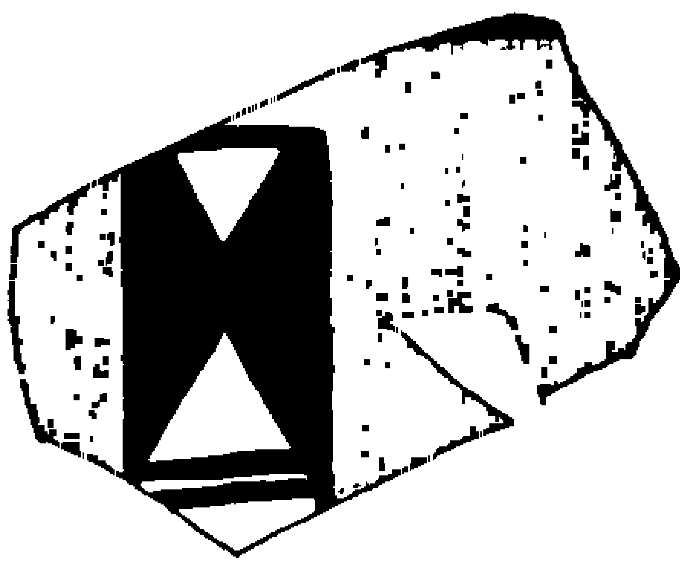

395

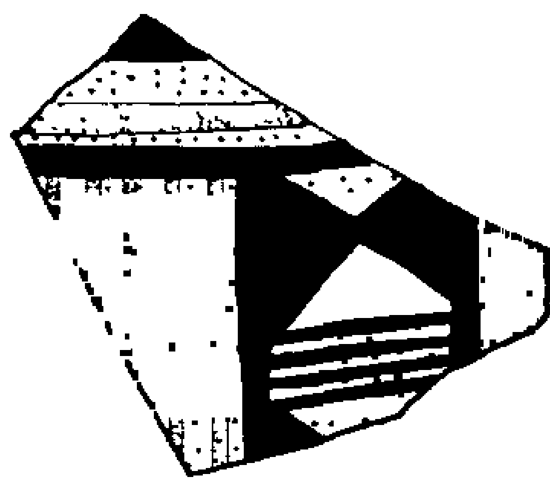
DESIGNS 384–395. Rana Ghundai Red-on-Red Slip.

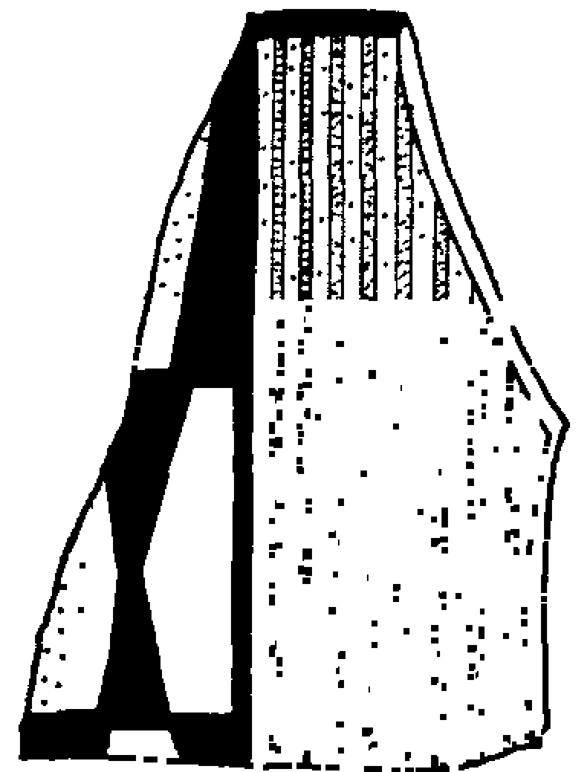

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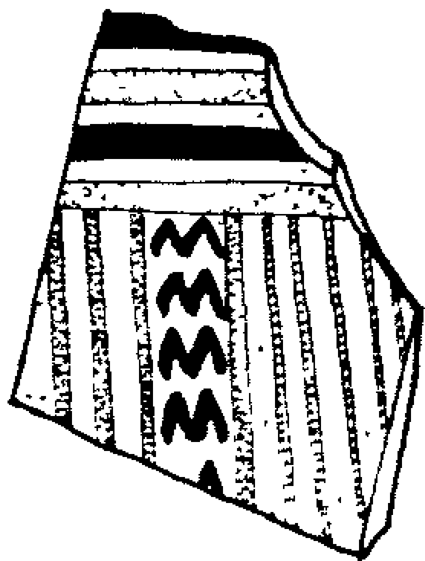

397

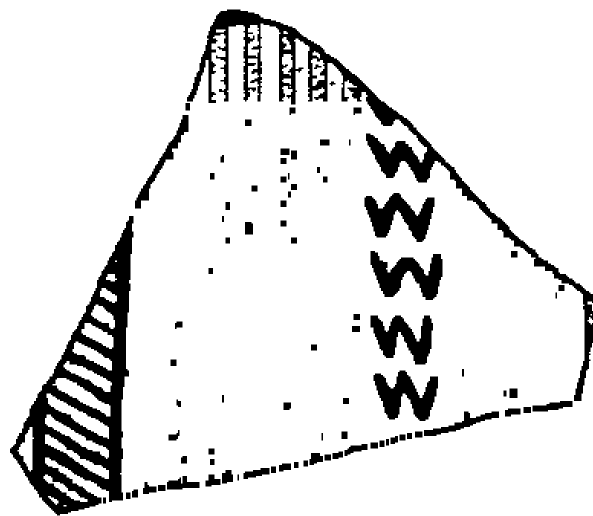

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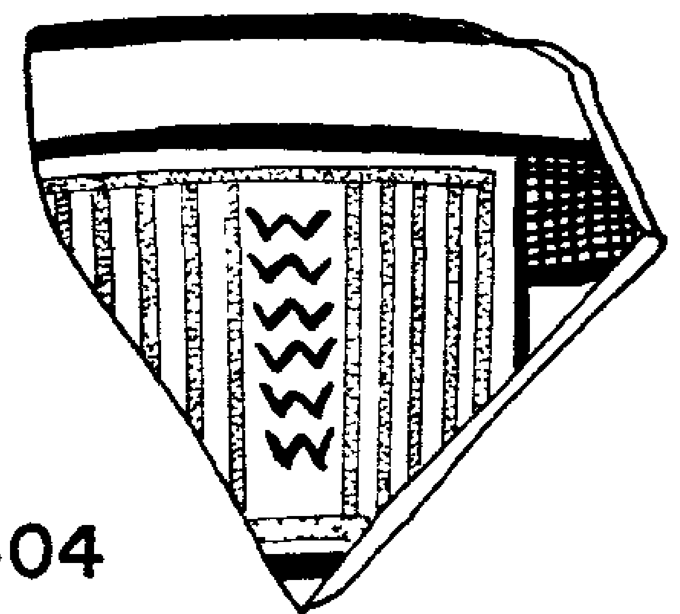

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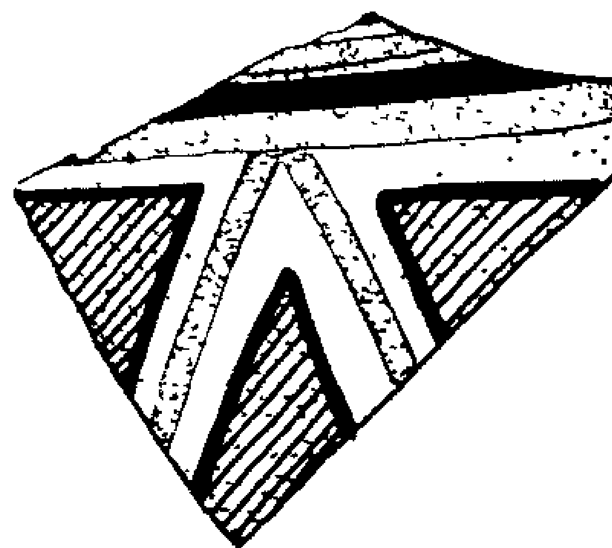

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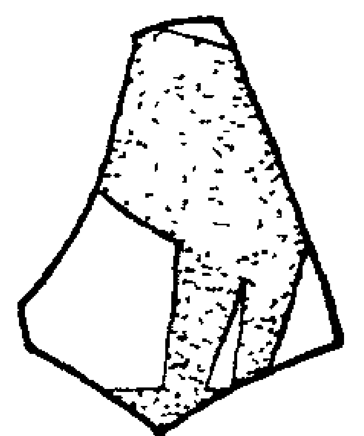

402


403

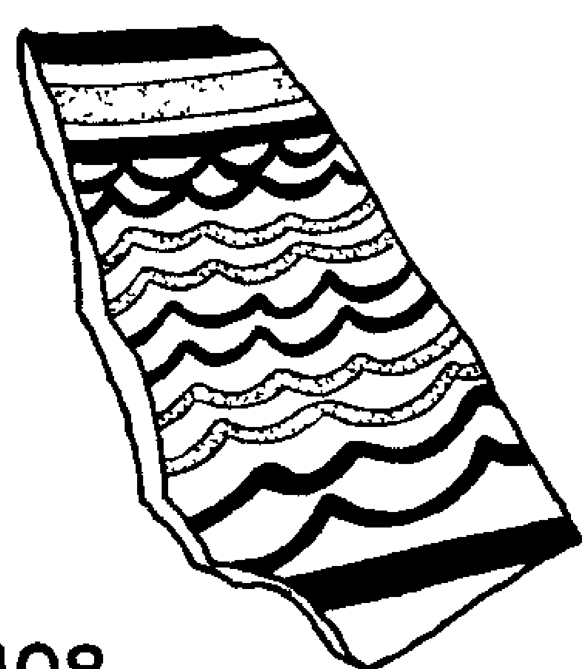

404

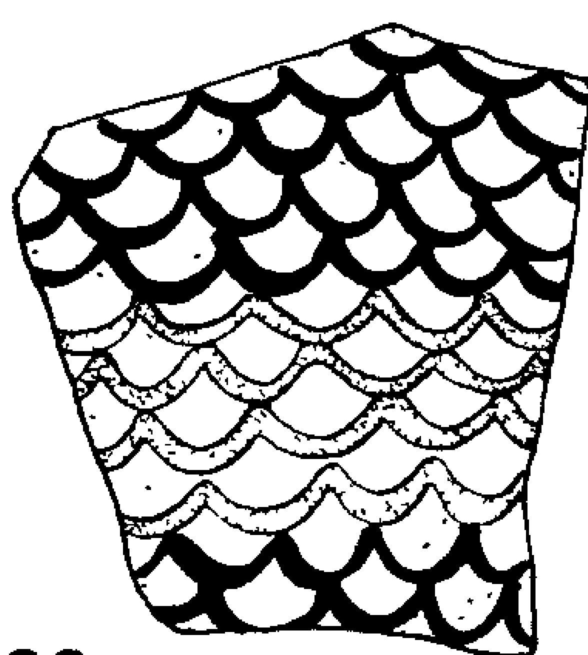

405

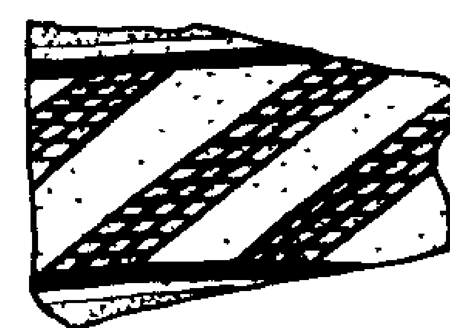

406

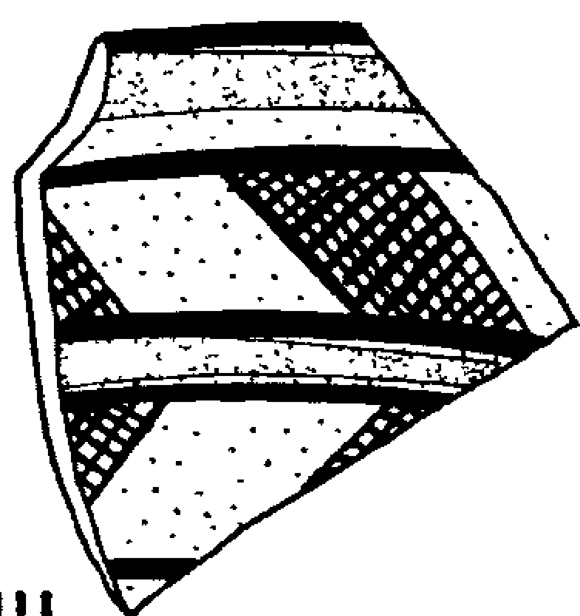

407

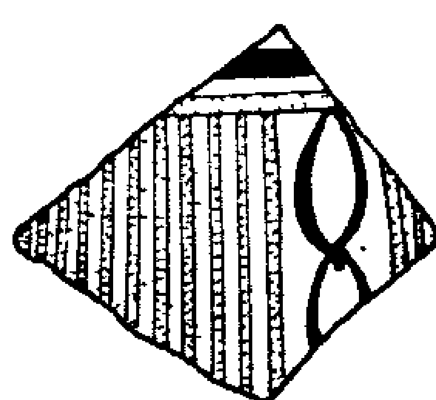
DESIGNS 396–407. Rana Ghundai Red-on-Red Slip.

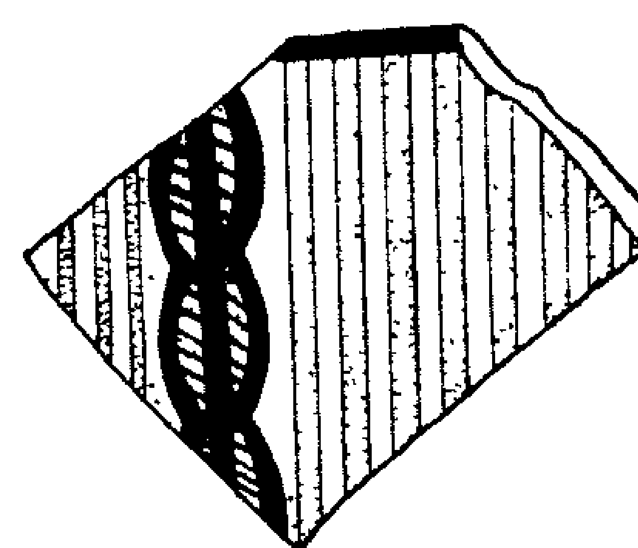


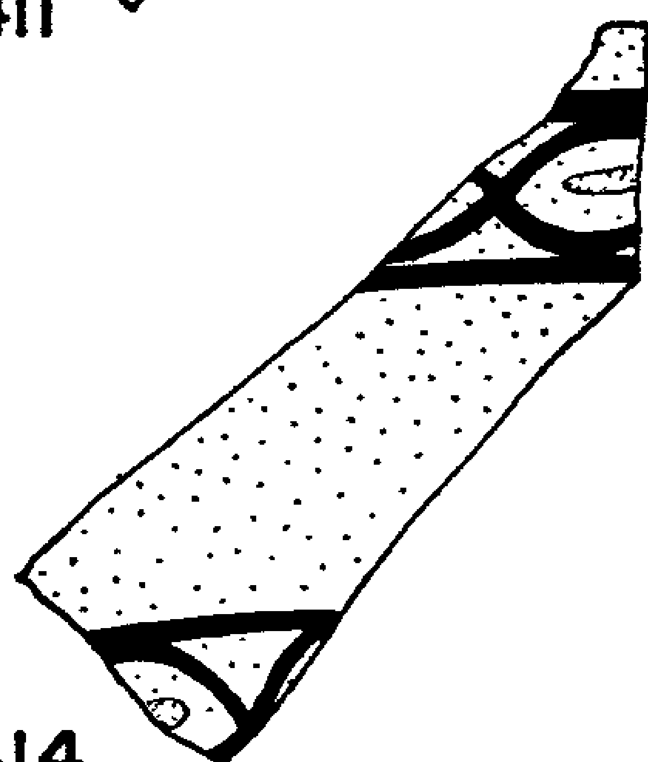


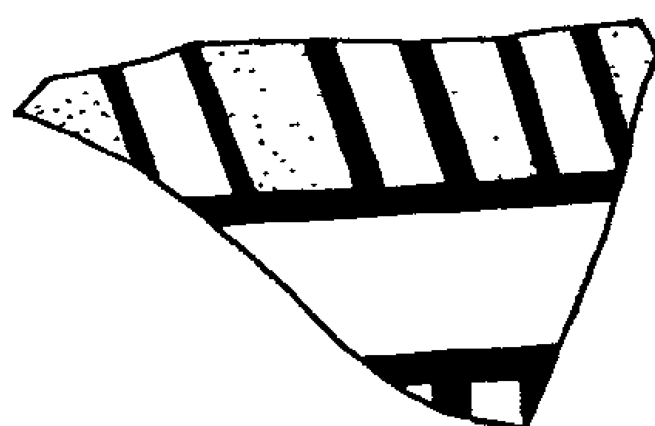


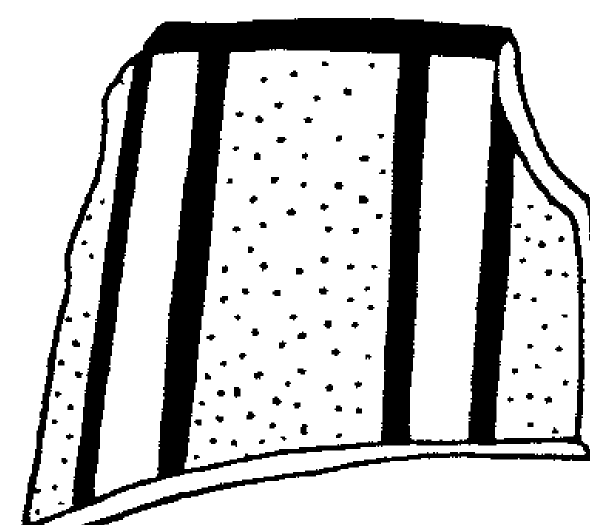


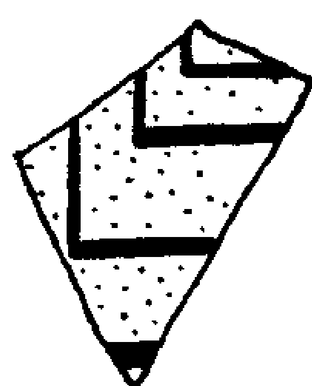




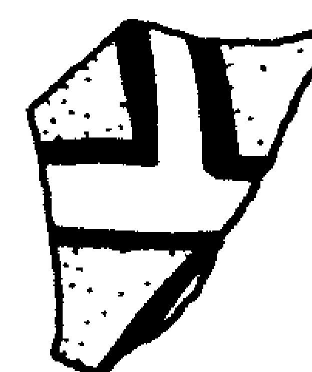




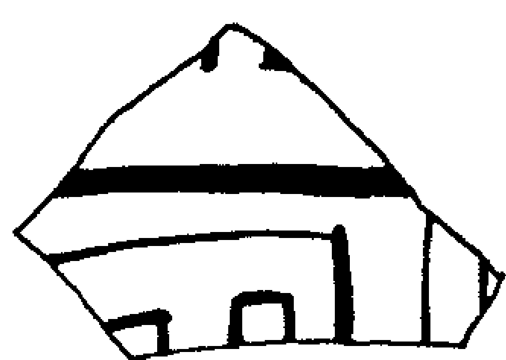


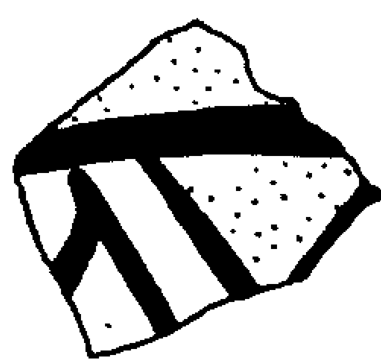


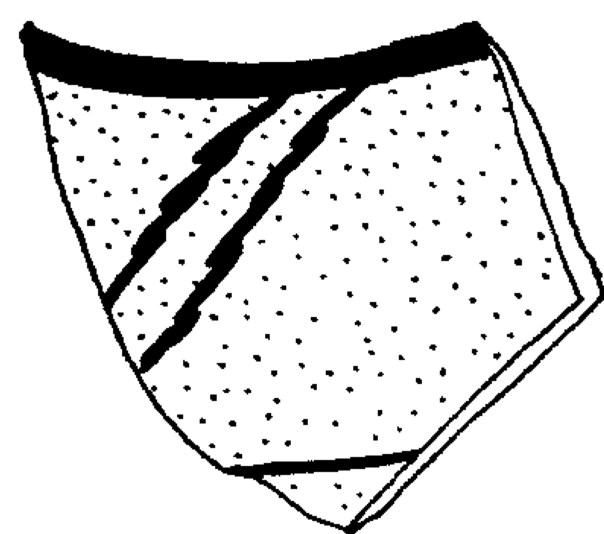


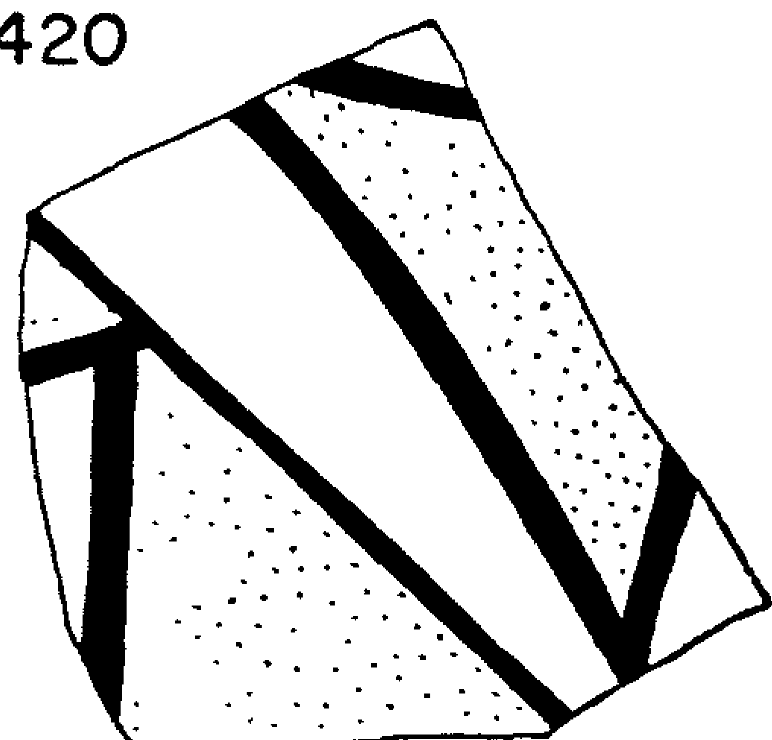


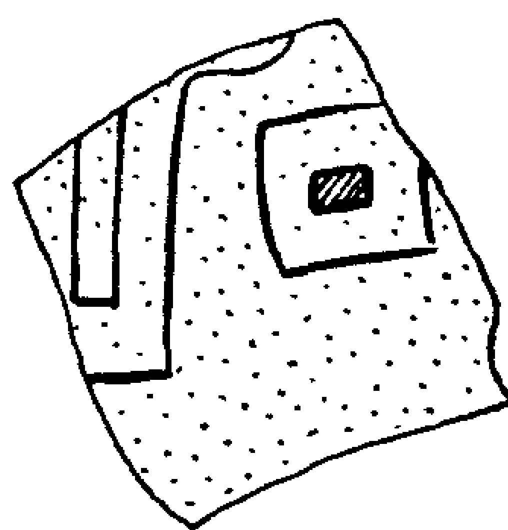
DESIGNS 408–414. Rana Ghundai Red-on-Red Slip.
DESIGNS 415–419. Jangal Polychrome.

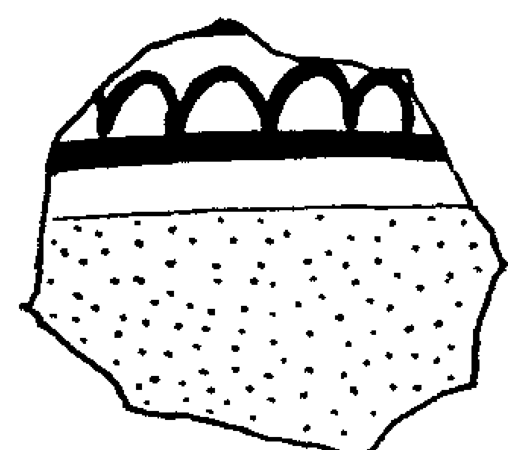

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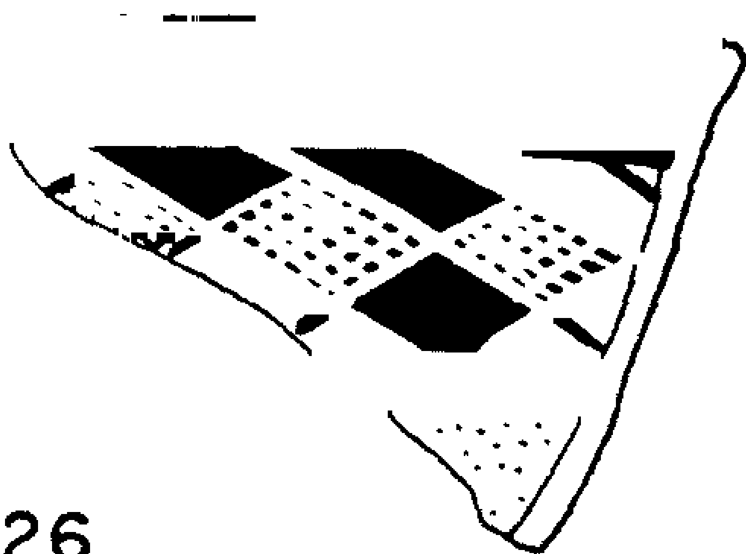

421


422


423

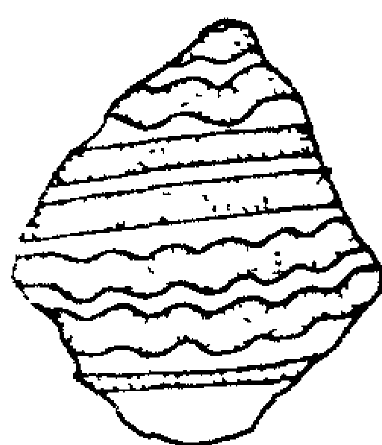

424


425

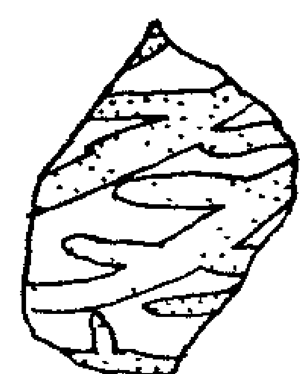

426


427

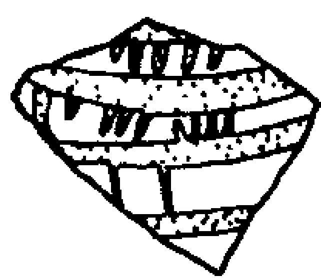

428


429

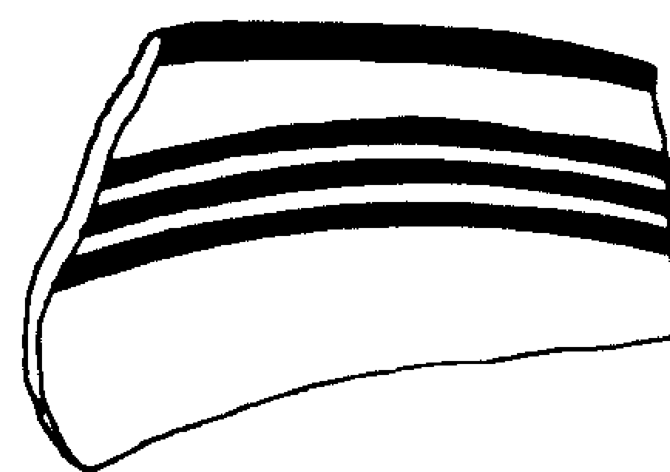

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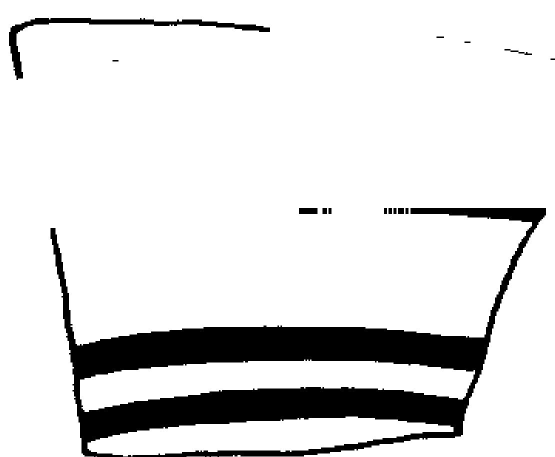

431

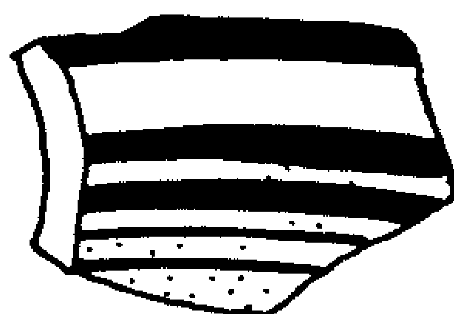
Designs 420–426. Jangal Polychrome.
Designs 427–431. Hanna Coarse.

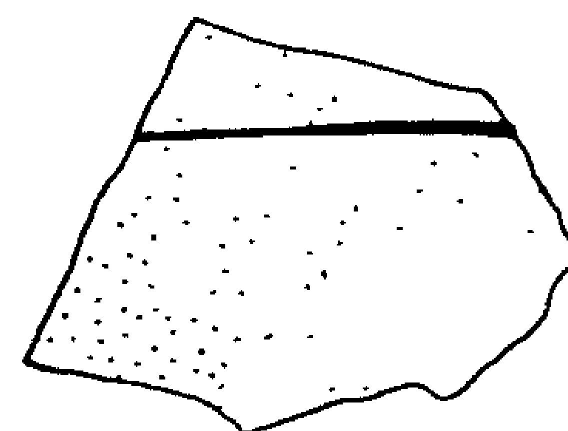

431a

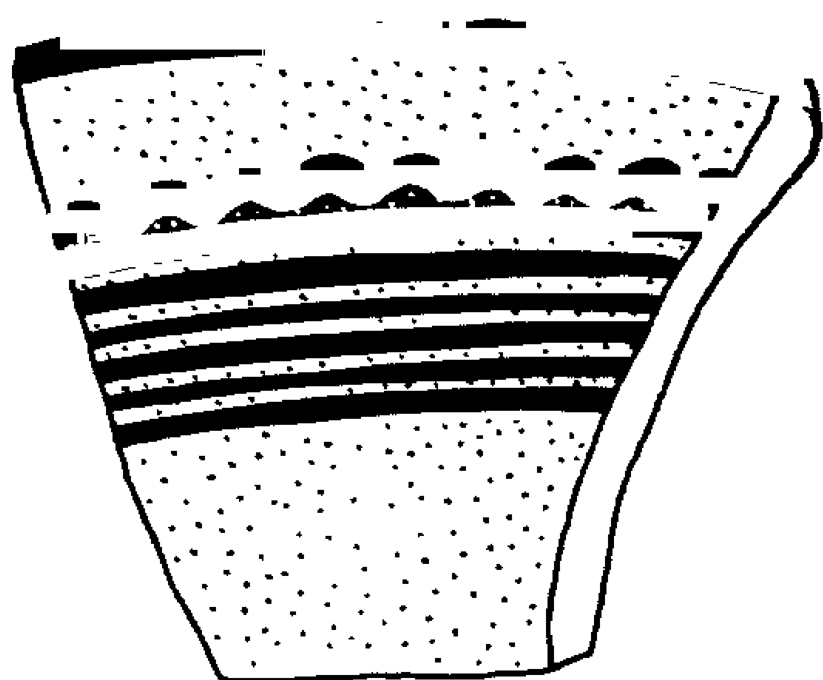

432

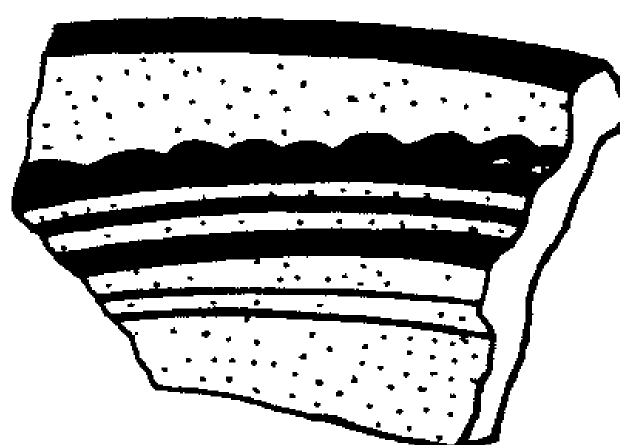

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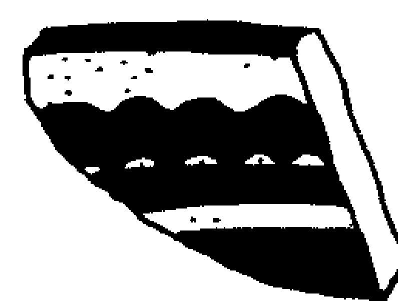

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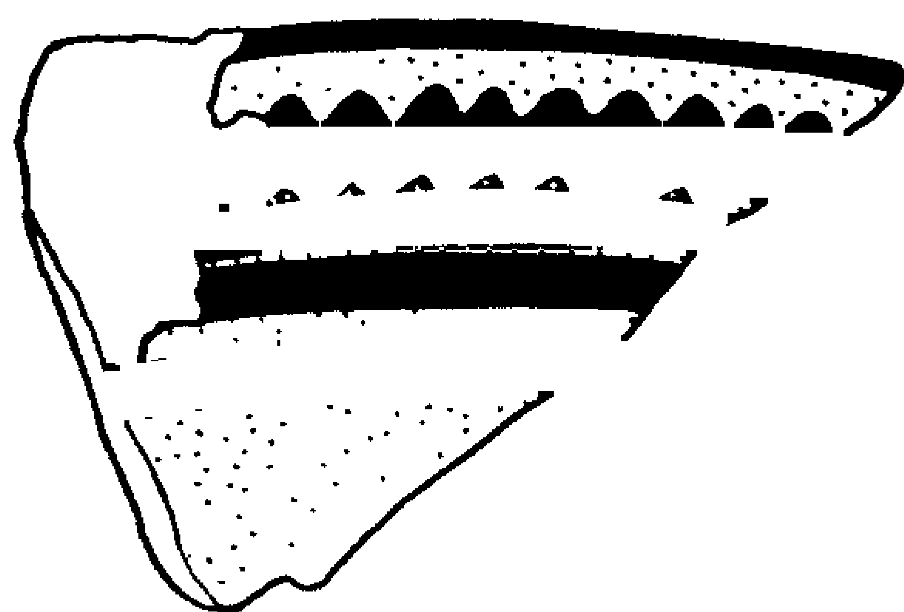

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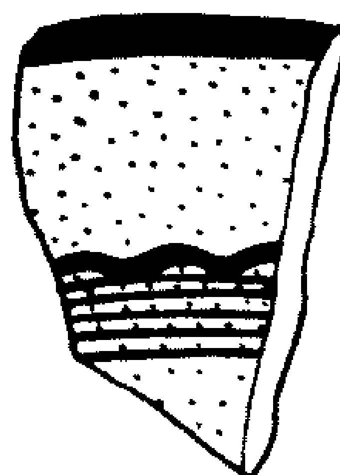

436


437


438

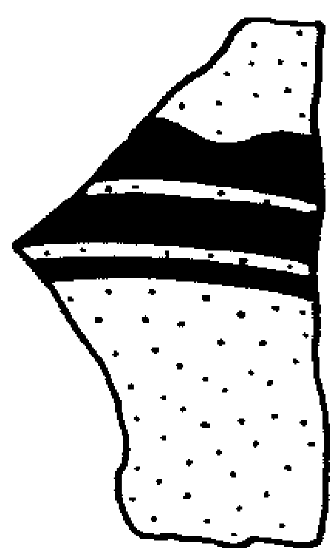

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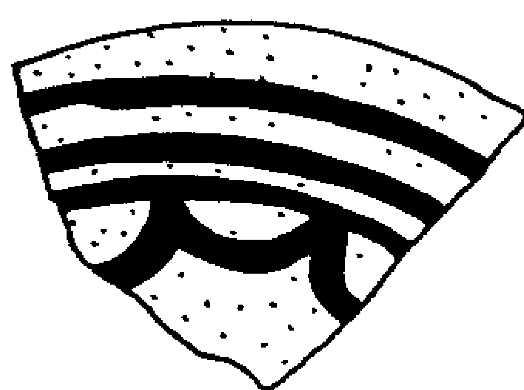

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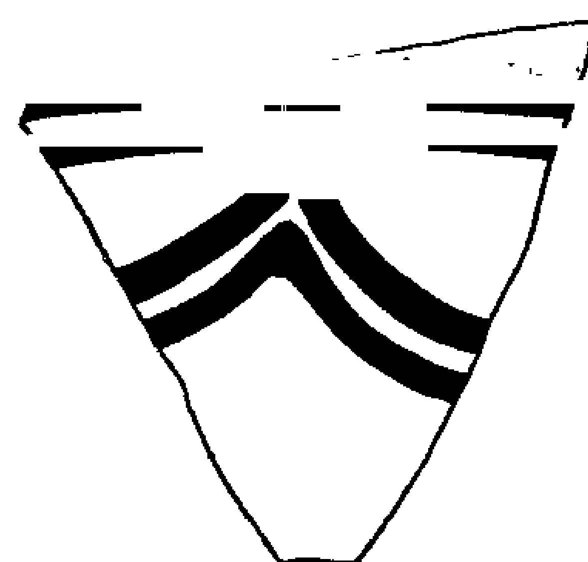

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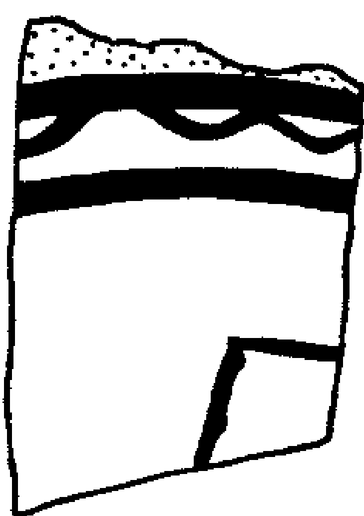

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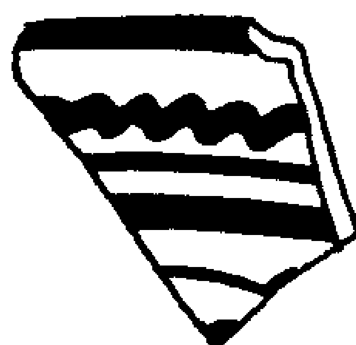
DESIGNS 431a–432. Hanna Coarse.
DESIGNS 433–442. Faiz Mohammad Painted.

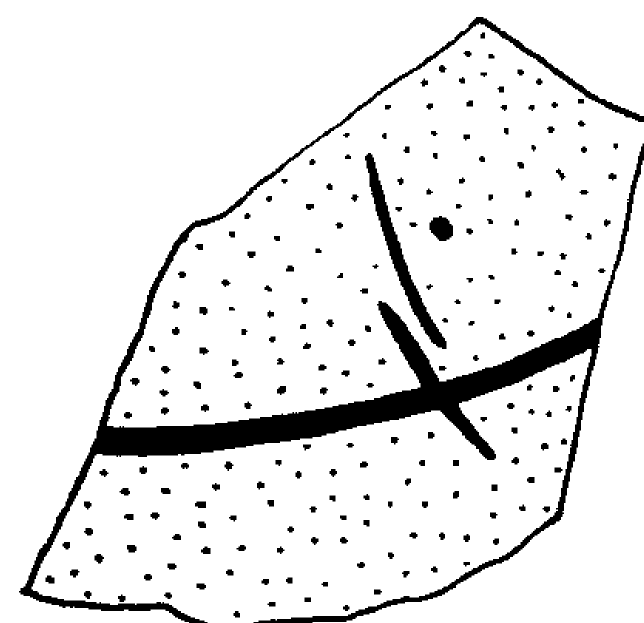

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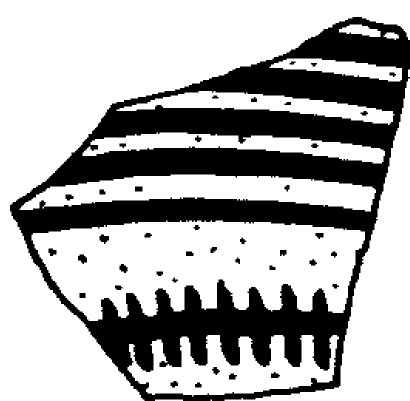

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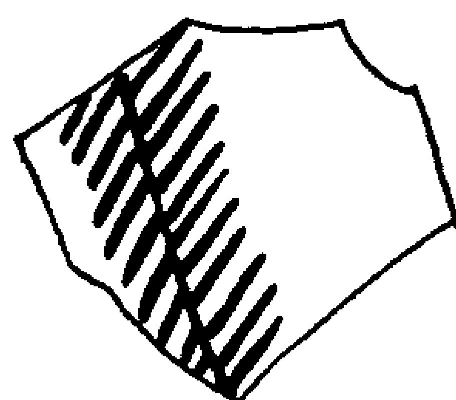

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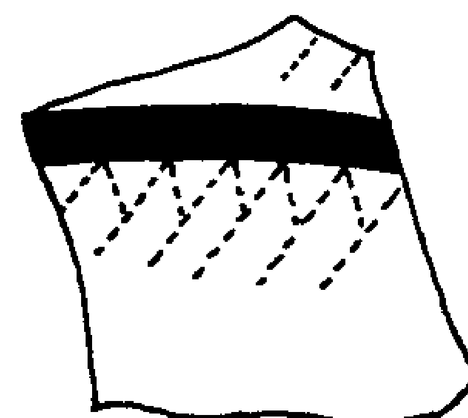

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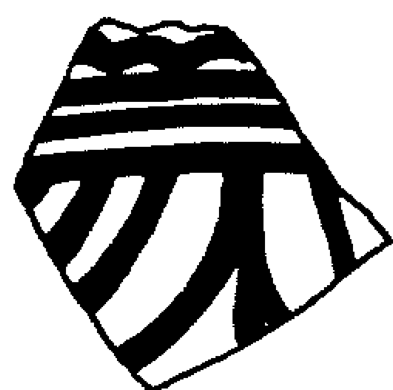

447

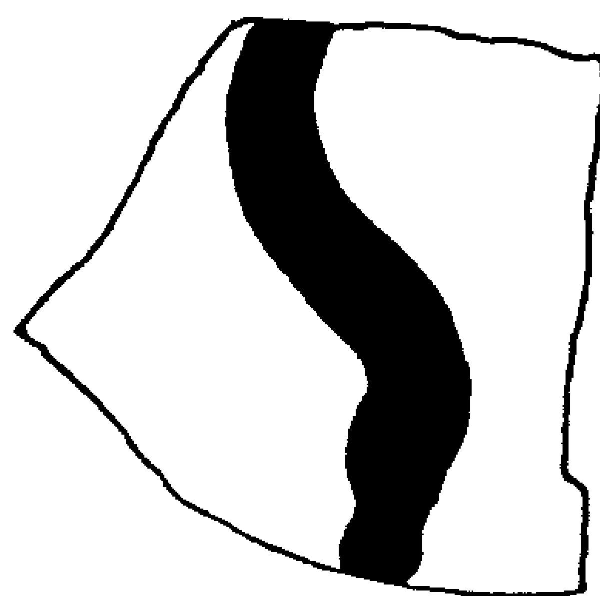

448


449


449a


449b


450


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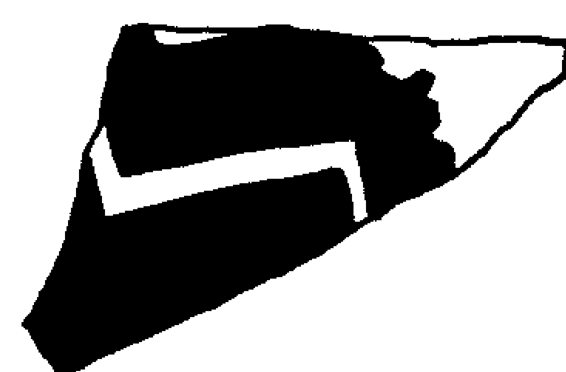
DESIGNS 443–452. Faiz Mohammad Painted.



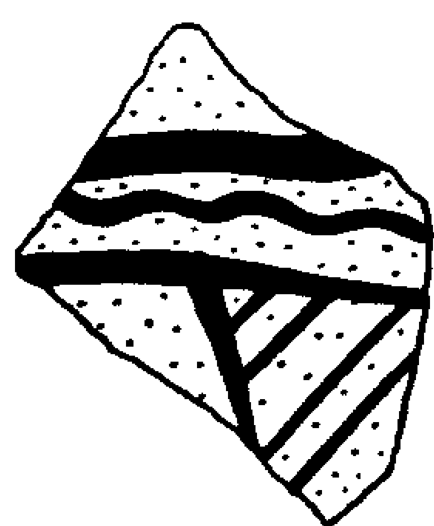
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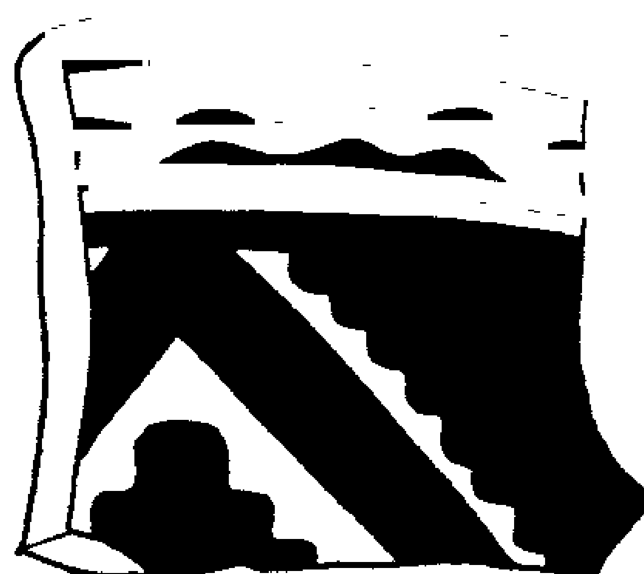
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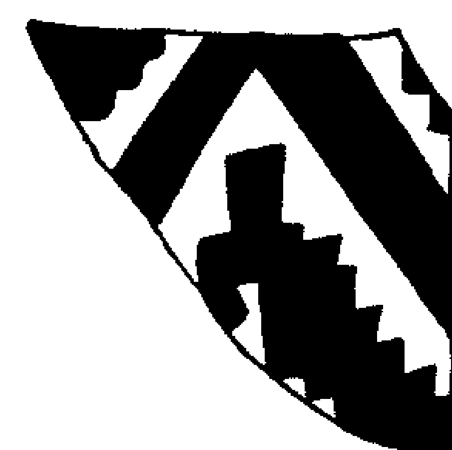
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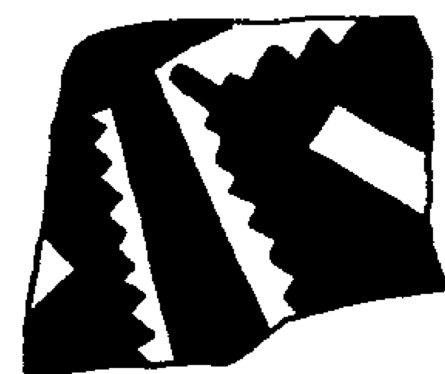
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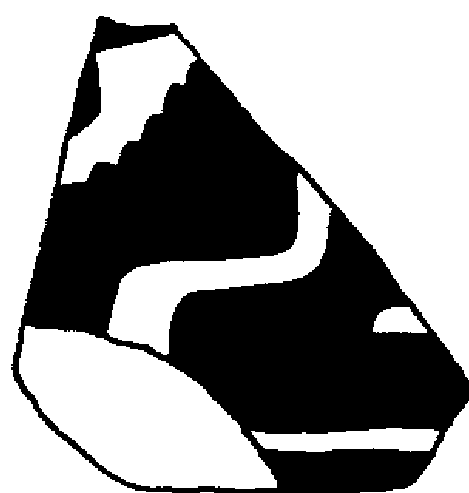
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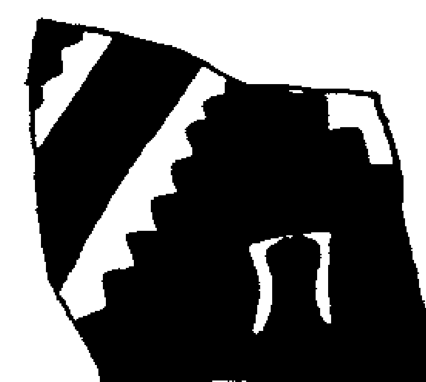
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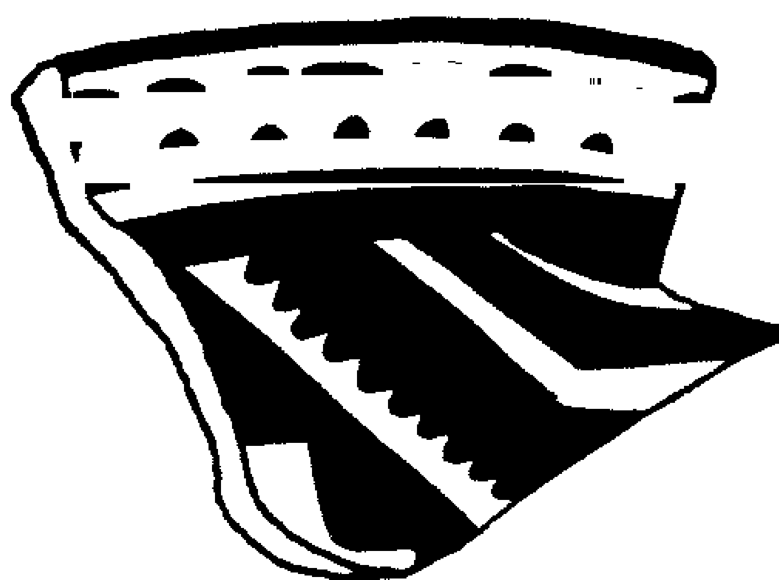
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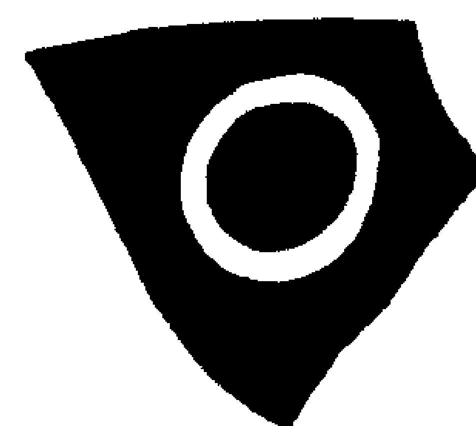
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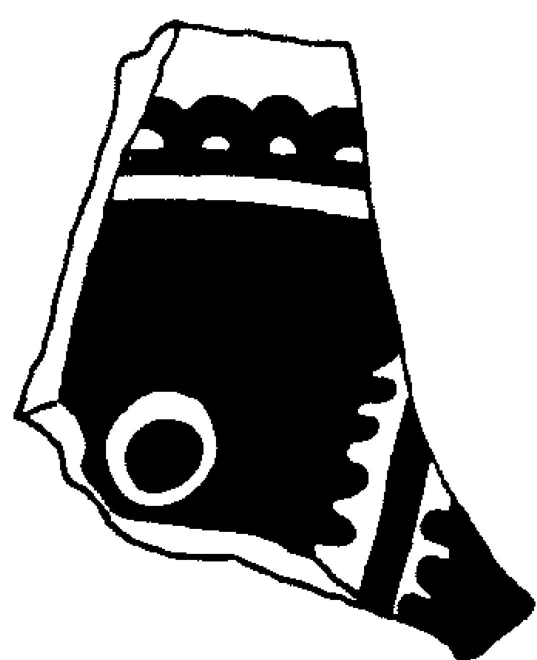


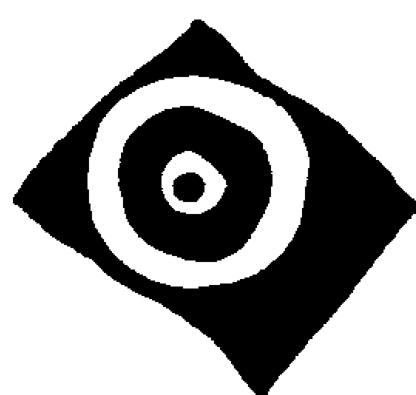
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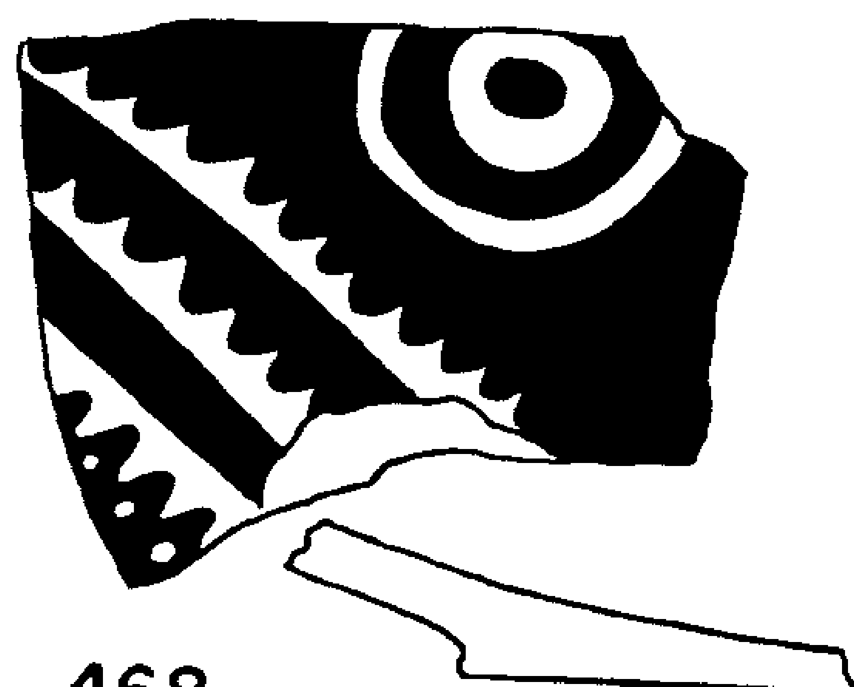
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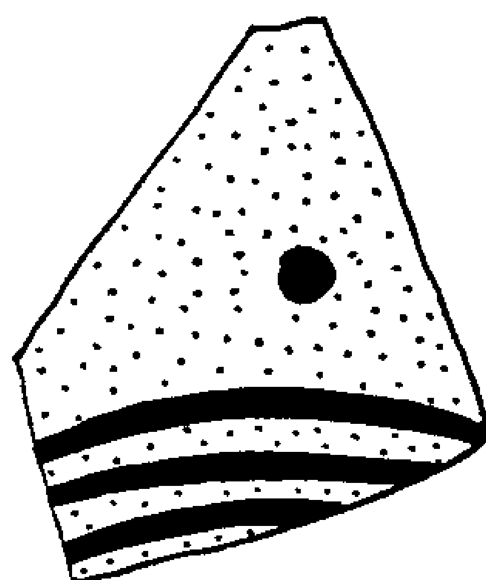
DESIGNS 453–464. Faiz Mohammad Painted.


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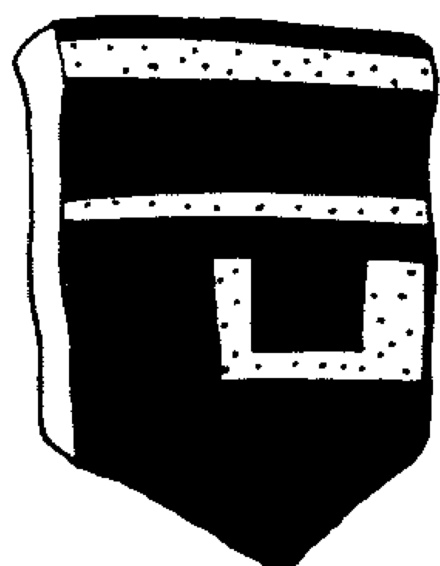

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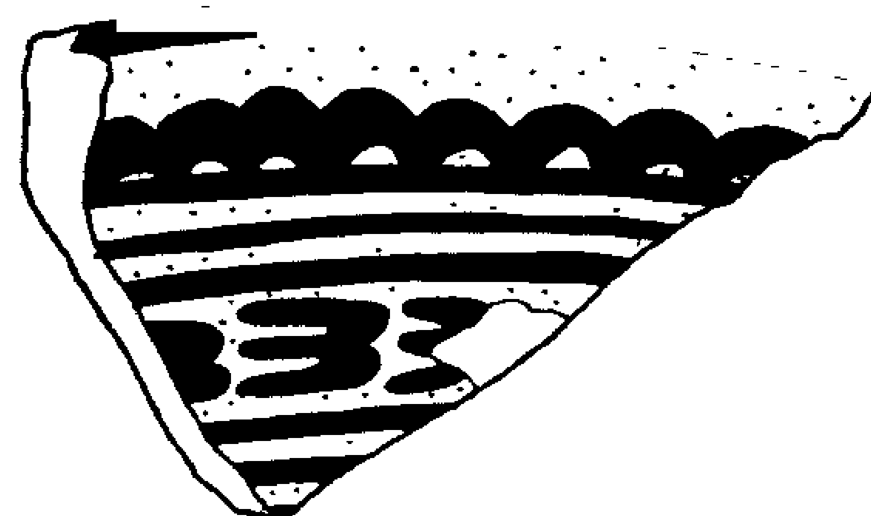

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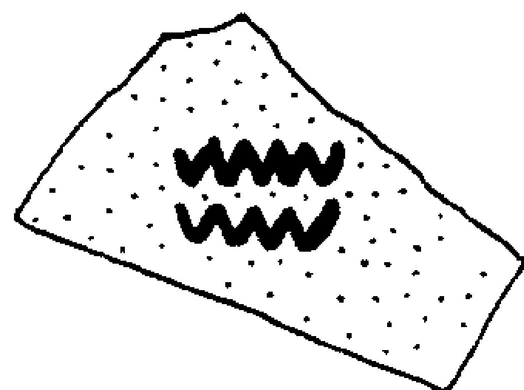

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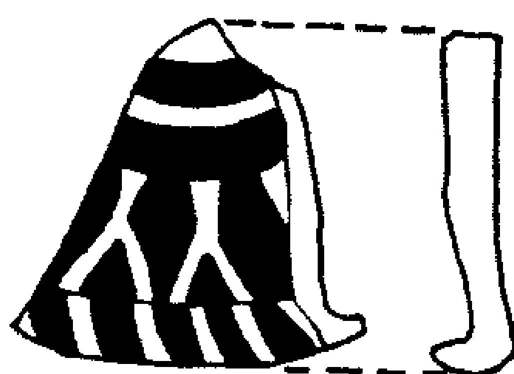

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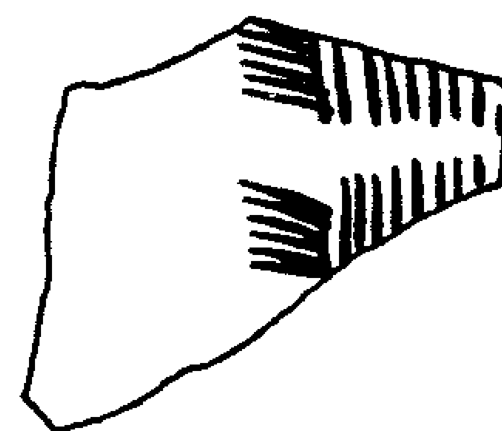

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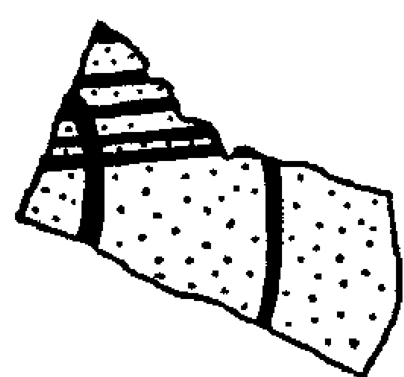

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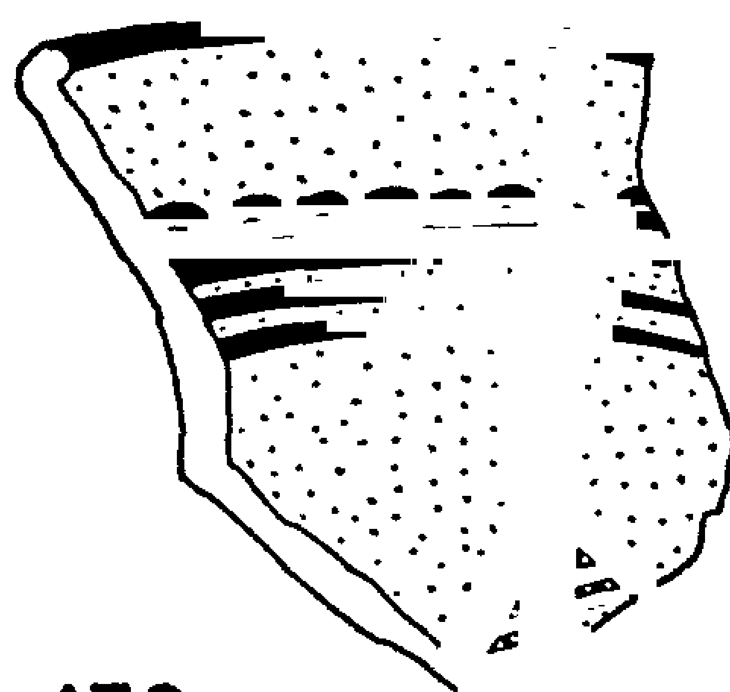

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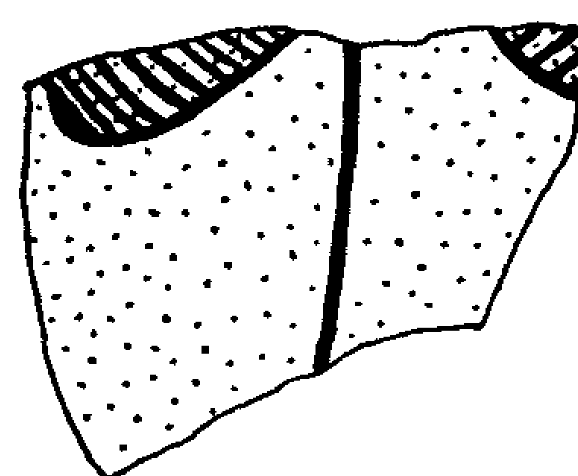

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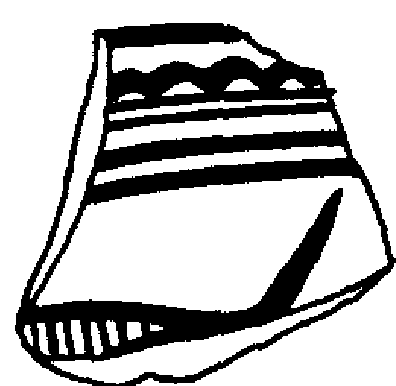

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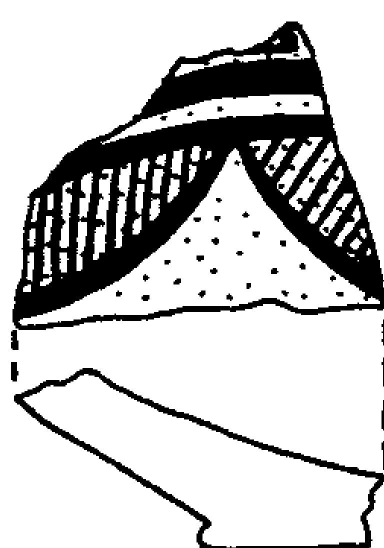
DESIGNS 465–476. Faiz Mohammad Painted.

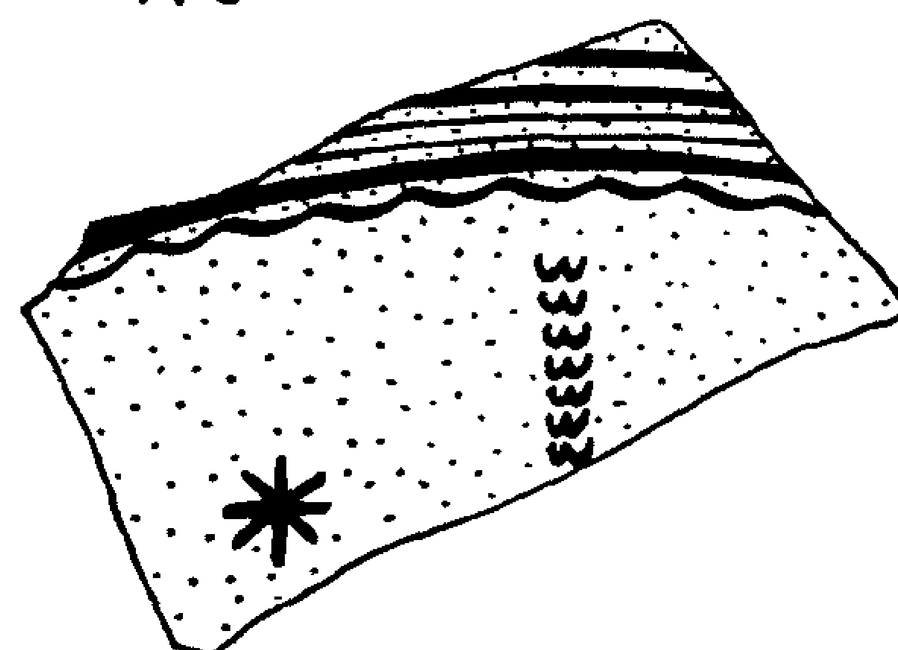

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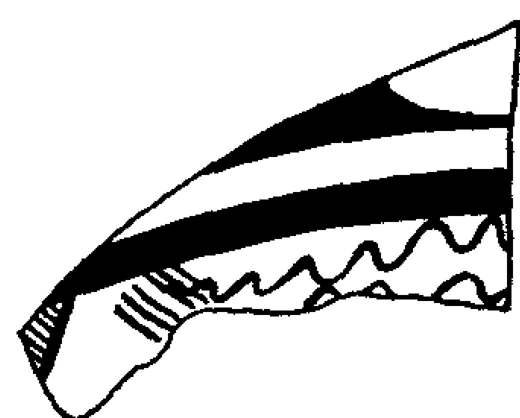

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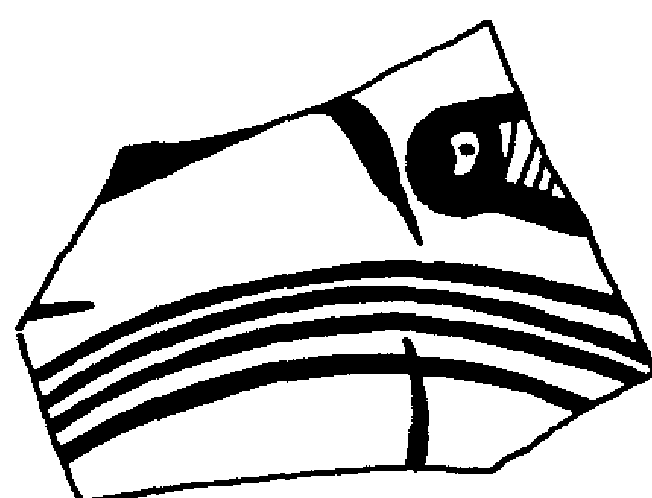

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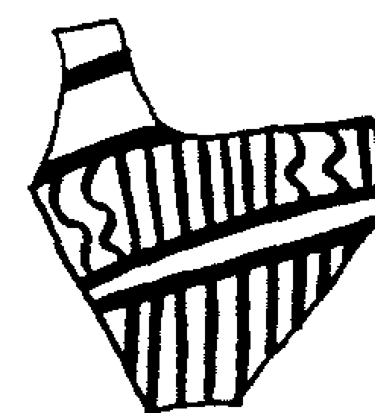

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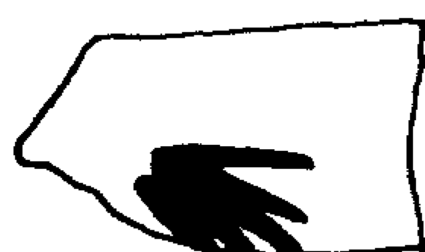

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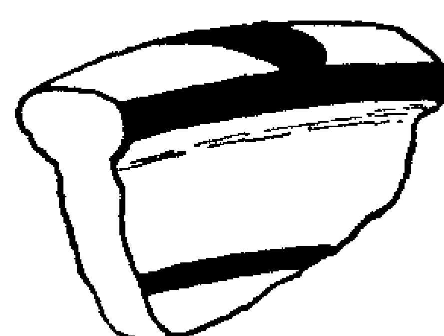

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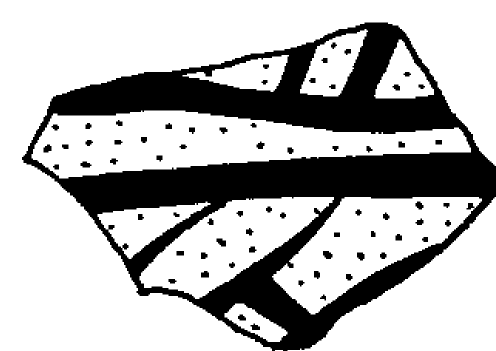

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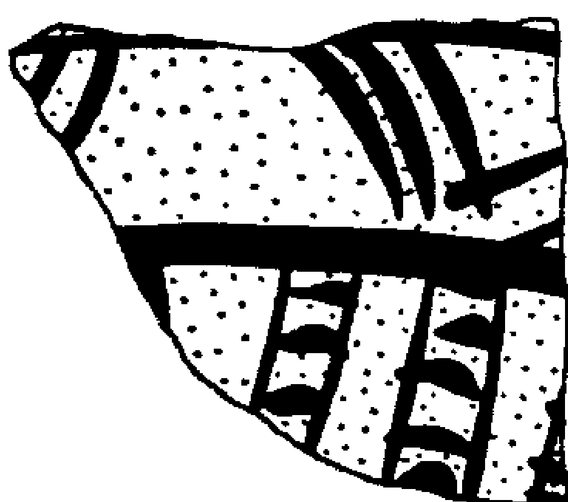

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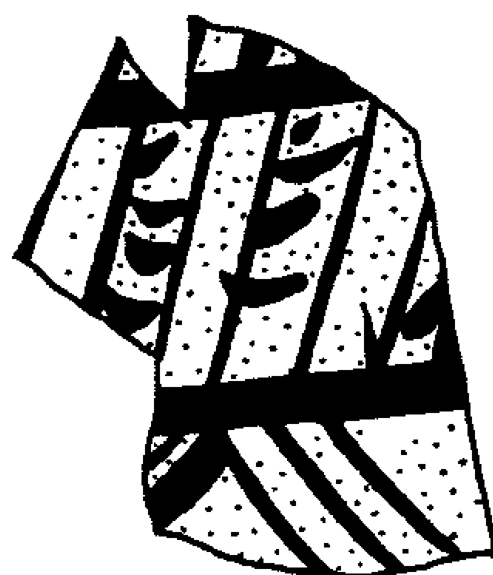
DESIGNS 477–486. Faiz Mohammad Painted.
DESIGNS 487–488. MacLellan ware.


489

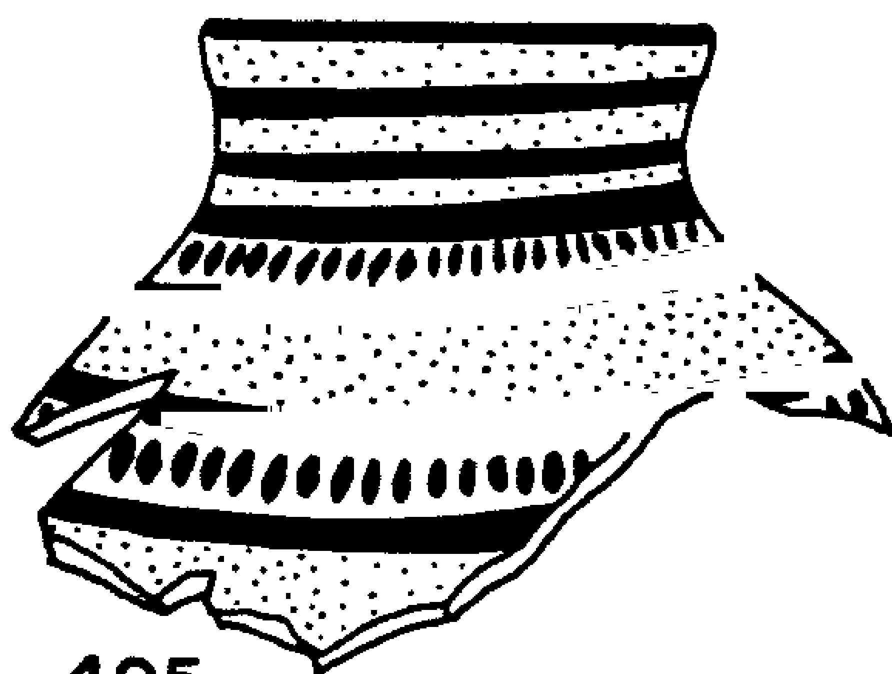

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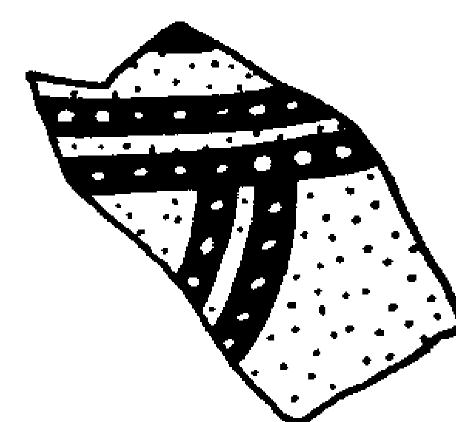

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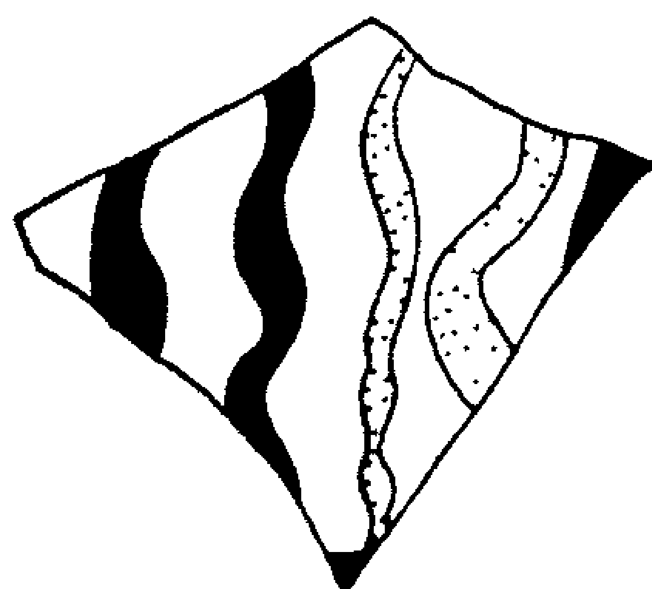

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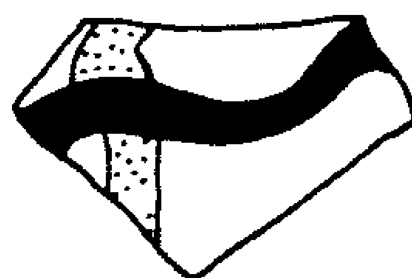

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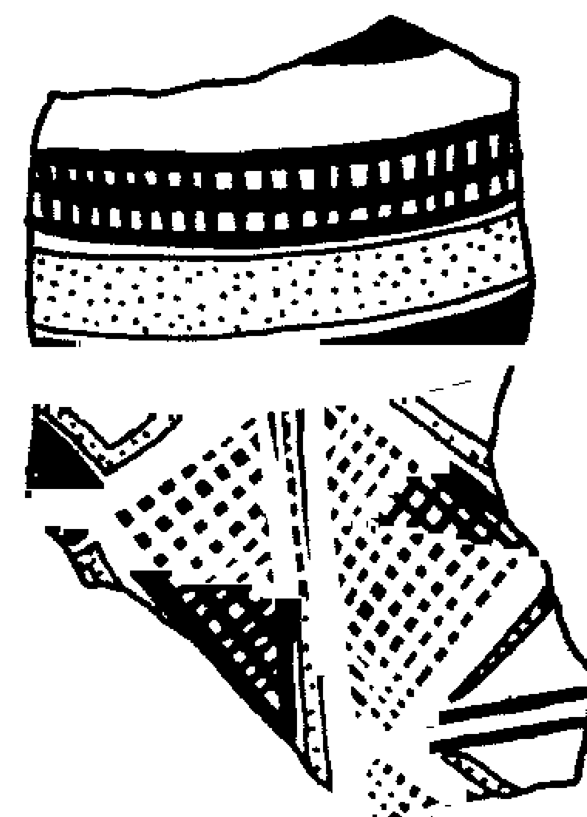

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500

Designs 489–494. MacLellan ware.
Designs 495–500. Miscellaneous decorated ware.

hourglass (219), concave-sided triangles (220), over-all square or rectangular patterning (223, 224), and floral elements (225) constitute the principal design elements of this type.

Very unusual is the design, possibly representing an amorphous cluster, within a curving element (231, 232).

Rana Ghundai (L12)

Sherds from Rana Ghundai (L12) provided numerous variations and new designs to the known catalogue of those classified as Periano Painted, Variant 1. Noteworthy among these is the diagonally lined rectangle (202), a possible animal (204), paneled lozenges and triangles (221), a possible floral element (227), the eye motif (228), an unusual extension at the corner of a square or triangle (229), and a possible floral element in an over-all design (230).

PERIANO PAINTED, VARIANT 2

Sur Jangal (L4)

Variant 2 of Periano Painted is essentially the same in its design repertoire as Variant 1. However, Variant 2 apparently represents a greater range of usage and motifs. In addition to the already familiar forms, there are such motifs as the solitary example of a multiple vertical (242) and its variations (243, 244, 246). The meandering horizontal, variously treated, is a characteristic element (253, 255, 256, 258, 259, 260, 263 265–268). Scallops are also favorite elements. These vary from simple concentric lines (260) to heavy, filled patterns (271). The diagonally lined, or diagonally hatched, scallop is another characteristic element (272, 276). A curious effect is gained by the intertwining of two horizontal meanders (277) or by the joining of opposing hanging scallops at their peaks (278, 279). Variations of this motif also occur (280, 281). The square in a panel (282), the checker (283), and a rectangular element treated in various ways (284–286) are very characteristic. The all-over pattern (288), which seems to be constructed around a basic triangular element, is unusual. Designs familiar in the Quetta Valley, especially in Damb Sadaat II, occur here: the terrace (291–293) and the saw tooth (294–299). The lozenge (303, 304) plays a significant role in the decoration of this type and reënforces the observed parallels to Quetta ware. A very characteristic design of Zhob-Loralai (305) has not thus far been discovered in the Quetta Valley. The dot, or small circle, is used in a great many ways (309–311, 314–316).

A rather unusual, but nevertheless characteristic, design is the bucranium which was fortunately recovered on a restorable vessel so its position is clear (336, 337).

A series of interesting, but not clearly identifiable, designs should be noted (338, 341, 342).

Rana Ghundai (L12)

The collections from this site are virtually identical with those of Sur Jangal. A number of interesting variations or additions merit noting: the closely spaced horizontals (237, 238), the unusual rectilinear patterning (240, 250, 251), the verticals resting on scallops so familiar in Jangal Painted (249), diagonally hatched vertical column (252), the treatment of the lower portion of a vessel with horizontals and curving verticals (247, 248, 248a), the curvilinear zigzag (261, 262), the exuberant treatment of loops or scallops (273–275), the manipulation of triangular elements (300–302), the multiple sigma-like design (322, 323), and its Uighur-like variation (325), the eye pattern (312), dots in lozenges (317), and open willow leaves (327, 328). The animal (340) demonstrates how far from the crisp drawings of the Jangal Painted bulls we have come in this type. Finally, we have the unidentifiable design elements of 343 and 344.

LORALAI STRIPED

This group of designs is not firmly defined, because some are also found on such types as Kili Gul Mohammad Black-on-Red Slip and Jangal Painted. It appears, however, that the most characteristic designs had a very long life which ranged from Sur Jangal I to Sur Jangal III. It may very well be that this ceramic type actually belongs to one of the other decorated types. In other words, we are probably dealing with the history of a single design. Nevertheless, this appears necessary in view of its abundance and the chronological range it represents.

Sur Jangal (L4)

The characteristic element is a group, or band, of heavy tapering and curving lines, usually extending from the rim of the vessel to a lower horizontal. In its earliest form it is represented by such examples as Designs 345 and 346, from which it develops into such variants

as Designs 348, 350, 353, and 354. Additional interesting variants are Designs 355 and 358. Occasionally, elements are added to these basic motifs, as may be seen in Designs 356, 360, 361, and 363. Verticals on the lower body of the vessel also occur (359).

Rana Ghundai (L12)

Loralai Striped is as prevalent at this site as at Sur Jangal (347, 349, 352). Additional variants include Designs 357, 362, 364.

RANA GHUNDAI RED-ON-RED SLIP

Rana Ghundai Red-on-Red Slip is one of the handsomest wares of prehistoric Baluchistan. It is closely related in drawing technique (including hairlines) to both Jangal Painted and Kechi Beg Polychrome, from either or both of which it was most probably derived. With some characteristic exceptions, it parallels both of the latter types in design content.

Sur Jangal (L4)

In this series, simple horizontals (365) with occasional amplifying ridges (366, 367) form the most typical decoration. In general, repeats in red paint enhance, or otherwise set off, designs drawn in black (369, 370, 373). Designs 381 and 382 closely resemble designs such as 186 that are grouped with Kechi Beg Polychrome. The main difference lies in the use of a red slip in the group now described.

The floating rectangle or square, treated by hatching and set off by red lines (384, 385, 388), is a very characteristic design. Another rather distinctive technique is to set opposing triangles, sigmas, and other shapes into panels (372, 398–400, 402–404). The animal? design in red (407) is worthy of note.

Rana Ghundai (L12)

As additions to the design repertory defined at Sur Jangal, the Rana Ghundai collection offers Designs 380, 389, 392, 401, and 406. The scallops or meanders (408, 409), the cross-hatched diagonals (410, 411), the interesting vertical "chains" (412, 413), and the eye dots (414) are especially noteworthy.

JANGAL POLYCHROME

An emphasis upon the geometric in the designs, as observed in Jangal Polychrome, is especially characteristic of Sur Jangal III.

Sur Jangal (L4)

Combinations of a white interior fill, outlined in black, summarize the decoration technique. The designs are usually in outline, with an emphasis on straight horizontals and verticals (415, 417, 418, 420, 421). Some exceptions, the willow leaf (423) and scallops (425), occur.

Rana Ghundai (L12)

The Jangal Polychrome designs from Rana Ghundai are identical with those from Sur Jangal except for several added features (424 and 426).

HANNA COARSE

Sur Jangal (L4) and Rana Ghundai (L12)

The decorative technique of Hanna Coarse is rather indeterminate. Its main features are meandering lines and horizontals (427–430).

FAIZ MOHAMMAD PAINTED

The decorative style in this type is already familiar because of its full representation in the Quetta Valley.[1] Painting is usually on the interior of vessels. The characteristic design technique consists of the grouping of multiple horizontals, with horizontal scallops or meanders in the rim area (433–435, 437–444). These are supplemented by additional design elements centering around the middle of the interior base.

Sur Jangal (L4)

Designs associated with this type at Sur Jangal include hanging scallops (445), fish backbones (449, 449a), the very characteristic terraces (457–461), dots and eye motifs (463, 464, 466–468, 470), the sigma (472), and an interestingly created negative Y pattern (475), floral elements (477), and the pipal (478).

Rana Ghundai (L12)

This site adds little to the above design series, except additional sigmas (473), a short, angular meander (474), the star and sigma (482), the vertical paneled zigzag (485), a number of floral elements (479, 480), possibly hatched scallops (481), and a finger-like cluster (486). Most interesting of all is the fragment that ap-

[1] Fairservis, 1956, 311–314. Design Nos. 470–508 include Quetta Red-Brown-on-Dark Slip and some Black-on-Red Slip sherds.

parently depicts a part of a row of swimming fish (484).

MACLELLAN

Rana Ghundai (L12)

MacLellan ware was recovered at Rana Ghundai. The decorative technique is rather fine but essentially careless. In general, it seems to be based on diagonals outlined by horizontals (488, 489). An effort to create panels by alternating spaces and ladder-like elements is obvious (482, 483). In Design 494 a saw-tooth design may have been intended.

MISCELLANEOUS

A number of painted sherds were recovered with unclassifiable design features. Design 497 (Sur Jangal) is unique in prehistoric contexts; the sherd, therefore, may be historic. Design 495 may be an aberrant example of Jangal Polychrome, while Designs 496, 498, and 499 suggest Rana Ghundai Red-on-Red Slip.

A sherd from Rana Ghundai presents a problem. Although its design (500) suggests one of the established polychrome types, the composition of its paste (micaceous temper) indicates that it is not indigenous to the area.

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    - b. Harappan? cover (73-5978)
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    - d. MacLellan (73-5292)
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    - p. Jhukar-like Painted (73-6016)
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    - i. 73-6032
    - j. 73-6033
    - k. 73-6034
    - l. 73-6035
    - m. 73-6036
    - n. 73-6037
    - o. 73-6038
    - p. 73-6039
    - q. 73-6040
    - r. 73-6041
    - s. 73-6042
25. Sherds, Moghul Kala (L13), surface
    - a. Red-on-red-brown and yellow-paint-on-buff slip (73-6043)
    - b. Red-on-red-brown and yellow-paint-on-buff slip (73-6044)
    - c. Red-on-red-brown and yellow-paint-on-buff slip (73-6045)
    - d. Red-on-red-brown and yellow-paint-on-buff slip (73-6046)
    - e. Red-on-red-brown and yellow-paint-on-buff slip (73-6047)
    - f. Red-on-red-brown and yellow-paint-on-buff slip (73-6048)
    - g. Red-on-red-brown and yellow-paint-on-buff slip (73-6049)
    - h. Red-on-red-brown and yellow-paint-on-buff slip (73-6050)
    - i. Red-on-red slip (73-6051)
    - j. Red-on-red slip (73-6052)
    - k. Modern?, black-on-buff slip (73-6053)
    - l. Modern?, black-on-red slip (73-6054)
    - m. Pishin Black-on-Red Slip (73-6055)
    - n. Pishin Black-on-Red Slip (73-6056)
    - o. Pishin Black-on-Red Slip (73-6057)
    - p. Pishin Black-on-Red Slip (73-6058)
    - q. Black-on-red slip (73-6059)

r. Black-on-red slip (73-6060)

26. Sherds, Moghul Kala (L13), surface
    a. Rope ware, stamped with leaf pattern (73-6061)
    b. Mould-made (73-6062)
    c. Mould-made (73-6063)
    d. Mould-made (73-6064)
    e. Stamped decorated (73-6065)
    f. Mould-made (73-6066)
    g. Appliqué decorated (73-6067)
    h. Mould-made? (73-6068)
    i. Crisscross-incised decorated (73-6069)
    j. Black-on-orange slip, black paste (73-6070)
    k. Portion of Buddhist? cup (73-6071)
    l. Rope ware (73-6072)
    m. Rope ware (73-6073)
    n. Rope ware (73-6074)
    o. Rope ware (73-6075)
    p. Rope ware (73-6076)

27. Sherds, Moghul Kala (L13), surface
    a. Harappan? cover (73-6077)
    b. Mouth of small-necked vessel (73-6078)
    c. Stem of pedestal vessel (73-6079)
    d. Stem of pedestal vessel (73-6080)
    e. Simple lug handle (73-6081)
    f. Ring handle (73-6082)
    g. Fragment of handle and vessel lip (73-6083)
    h. Double-grooved handle (73-6084)
    i. Single-grooved handle (73-6085)
    j. Dark-slip ware (73-6086)
    k. Dark-slip ware (73-6087)
    l. Loop-incised decorated (73-6088)
    m. Loop-incised decorated (73-6089)
    n. Loop-incised decorated (73-6090)
    o. Loop-incised decorated (73-6091)
    p. Loop-incised decorated (73-6092)
    q. Portion of concentrically incised platter (73-6093)
    r. Incised-decorated sherd, reddish (73-6094)

28. Sherds, Moghul Kala (L13), surface
    a. Ring ware (73-6095)
    b. Ring ware (73-6096)
    c. Ring ware (73-6097)
    d. Ribbed ware (73-6098)
    e. Ribbed ware (73-6099)
    f. Roulette decorated (73-6100)
    g. Roulette decorated (73-6101)
    h. Comb incised (73-6102)
    i. Punctate decorated (73-6103)

29. Sherds, Moghul Ghundai (Z3), surface
    a. Jangal Coarse Painted (73-6104)
    b. Jangal Coarse Painted (73-6105)
    c. Jangal Coarse Painted, reverse of b (73-6105)
    d. Jangal Coarse Painted (73-6106)
    e. Jangal Coarse Painted (73-6107)
    f. Jangal Coarse Painted (73-6108)
    g. Jangal Coarse Painted (73-6109)
    h. Jangal Coarse Painted (73-6110)
    i. Jangal Coarse Painted (73-6111)
    j. Jangal Coarse Painted (73-6112)
    k. Jangal Coarse Painted (73-6113)
    l. Jangal Coarse Painted (73-6114)
    m. Jangal Coarse Painted, black-on-red slip (73-6115)
    n. Jangal Coarse Painted, black-on-brown surface (73-6116)
    o. Kili Gul Mohammad Black-on-Red Slip (73-6117)
    p. Kili Gul Mohammad Black-on-Red Slip (73-6118)
    q. Kili Gul Mohammad Black-on-Red Slip (73-6119)
    r. Jangal Painted, Variant 1 (73-6120)
    s. Jangal Painted, Variant 1 (73-6121)
    t. Jangal Painted, Variant 1 (73-6122)
    u. Jangal Painted?, black-on-buff slip (73-6123)

30. Sherds, Moghul Ghundai (Z3), surface
    a. Jangal Painted, Variant 2 (73-6124)
    b. Jangal Painted, Variant 2 (73-6125)
    c. Jangal Painted, black-and-red-on-red slip (73-6126)
    d. Jangal Painted, Variant 2 (73-6127)
    e. Jangal Painted, Variant 2 (73-6128)
    f. Rana Ghundai Red-on-Red Slip style?, black-and-red-on-red slip (73-6129)
    g. Kechi Beg Polychrome (73-6130)
    h. Kechi Beg Wet (73-6131)
    i. Periano Painted, Variant 2 (73-6132)
    j. Periano Painted, Variant 2 (73-6133)
    k. Jangal Polychrome (73-6134)
    l. Jangal Polychrome (73-6135)
    m. Faiz Mohammad Painted, black-on-brown surface (73-6136)
    n. Loralai Striped (73-6137)
    o. Faiz Mohammad Painted, black-on-brown surface (73-6136)
    p. Faiz Mohammad Painted, gray-brown-on-gray (73-6139)
    q. Periano Painted, Variant 2 (73-6140)
    r. Periano Painted, Variant 2 (73-6141)
    s. Periano Painted, Variant 2 (73-6142)
    t. Periano Painted, Variant 2 (73-6143)
    u. Quetta Wet (73-6144)
    v. Quetta Wet (73-6145)
    w. Quetta Wet (73-6146)

31. Sherds, Moghul Ghundai (Z3), surface
    a. Periano Painted, Variant 2 (73-6147)
    b. Periano Painted, Variant 2 (73-6148)
    c. Periano Painted, Variant 2 (73-6149)
    d. Periano Painted, Variant 2 (73-6150)
    e. Periano Painted, Variant 2 (73-6151)
    f. Periano Painted, Variant 2 (73-6152)
    g. Periano Painted, Variant 2 (73-6153)
    h. Periano Painted, Variant 2 (73-6154)

i. Periano Painted, Variant 2 (73-6155)
j. Periano Painted, Variant 2 (73-6156)
k. Periano Painted, Variant 2 (73-6157)
l. Periano Painted, Variant 2 (73-6158)
m. Periano Painted, Variant 2 (73-6159)
n. Periano Painted, Variant 2 (73-6160)
o. Faiz Mohammad Painted, black-on-red slip (73-6161)
p. Faiz Mohammad Painted, black-on-red slip (73-6162)
q. Faiz Mohammad Painted, black-on-red slip (73-6163)
r. Faiz Mohammad Painted, black-on-red slip (73-6164)
s. Faiz Mohammad Painted, black-on-red slip (73-6165)
t. Black-on-buff slip (73-6166)
u. Black-on-buff slip (73-6167)

32. Sherds, Moghul Ghundai (Z3), surface
a. Khojak Parallel-Striated (73-6168)
b. Periano Reserve Slip (73-6169)
c. Periano Reserve Slip (73-6170)
d. Periano Reserve Slip (73-6171)
e. Periano Reserve Slip (73-6172)
f. Periano Reserve Slip (73-6173)
g. Periano Reserve Slip (73-6174)
h. Periano Wet (73-6175)
i. Periano Reserve Slip (73-6176)
j. Periano Reserve Slip (73-6177)
k. Periano Wet (73-6178)
l. Periano Wet (73-6179)

33. Sherds, Moghul Ghundai (Z3), surface
a. Rope ware (73-6180)
b. Rope ware (73-6181)
c. Ridge incised (73-6182)
d. Spout with strainer (73-6183)
e. Wedge stamped (73-6184)
f. Comb-tooth marked (73-6185)
g. Loop incised (73-6186)
h. Black-on-red-brown surface (73-6187)
i. Black-on-brown surface, burnished (73-6188)
j. Black-on-buff slip (73-6189)
k. Coarse handle (73-6190)

34. Sherds, Kaudani (Z4), surface
a. Periano Painted, Variant 2 (73-6191)
b. Periano Painted, Variant 2 (73-6192)
c. Kaudani Painted, black-on-red slip (73-6193)
d. Kaudani Painted, black-on-red slip (73-6194)
e. Kaudani Painted, black-on-red slip (73-6195)
f. Kaudani Painted, black-on-red slip (73-6196)
g. Kaudani Painted, black-on-red slip (73-6197)
h. Kaudani Painted, black-on-red slip (73-6198)
i. Kaudani Painted, black-on-red slip (73-6199)
j. Kaudani Painted, black-on-red slip (73-6200)
k. Kaudani Painted, black-on-red slip (73-6201)
l. Kaudani Painted, black-on-red slip (73-6202)
m. Kaudani Painted, black-on-red slip (73-6203)
n. Kaudani Painted, black-on-red slip (73-6204)
o. Kaudani Painted, black-on-red slip (73-6205)
p. Kaudani Painted, black-on-red slip (73-6206)
q. Kaudani Painted, black-on-red slip (73-6207)
r. Kaudani Painted, black-on-red slip (73-6208)
s. Kaudani Painted, black-on-red slip (73-6209)
t. Kaudani Painted, black-on-red slip (73-6210)
u. Kaudani Painted, black-on-red slip (73-6211)
v. Kaudani Painted, stamped (73-6212)
w. Kaudani Painted, stamped (73-6213)
x. Kaudani Painted? (73-6214)
y. Finger-tip decorated (73-6215)
z. Kechi Beg Wet (73-6216)

35. Sherds, Kaudani (Z4), surface
a. Periano Reserve Slip or Khojak Parallel-Striated (73-6217)
b. Kaudani Painted, black-on-red slip (73-6218)
c. Kaudani Painted, black-on-red slip (73-6219)
d. Kaudani Painted, black-on-red slip (73-6220)
e. Kaudani Painted, black-on-red slip (73-6221)
f. Harappan type, cover, paste identical with Kaudani Painted (73-6222)
g. Harappan type, cover, paste identical with Kaudani Painted (73-6223)
h. Zhob Coarse ware (73-6224)
i. Zhob Coarse ware (73-6225)
j. Zhob Coarse ware (73-6226)
k. Zhob Coarse ware (73-6227)
l. Zhob Coarse ware (73-6228)
m. Zhob Coarse ware (73-6229)

36. Sherds, Zhob Coarse ware, Kaudani (Z4), surface
a. 73-6230
b. 73-6231
c. 73-6232
d. 73-6233
e. 73-6234
f. 73-6235
g. 73-6236
h. 73-6237
i. 73-6238
j. 73-6239
k. 73-6240
l. 73-6241
m. 73-6242
n. 73-6243
o. 73-6244
p. 73-6245

37. Sherds, Ghul Painted ware, Kaudani (Z4), surface
a. 73-6246
b. 73-6247
c. 73-6248
d. 73-6249
e. 73-6250
f. 73-6251
g. 73-6252
h. 73-6253

i. 73-6254
j. 73-6255

38. Sherds, Kaudani (Z4), surface
    a. Kaudani Painted?, ridged (73-6256)
    b. Incised rope decorated (73-6257)
    c. Incised rope decorated (73-6258)
    d. Rope ware (73-6259)
    e. Rope ware (73-6260)
    f. Rope ware (73-6261)
    g. Pinched-band decorated (73-6262)
    h. Pinched-band decorated (73-6263)
    i. Pinched-band decorated (73-6264)
    j. Pinched and rope decorated (73-6265)
    k. Complex appliqué banding; Kaudani Painted? (73-6266)
    l. Complex appliqué banding; Kaudani Painted? (73-6267)
    m. Complex appliqué banding; Kaudani Painted? (73-6268)
    n. Incised decorated (73-6269)
    o. Incised decorated (73-6270)
    p. Simple handle (73-6271)
    q. Incised rim (73-6272)
    r. Appliqué decorated (73-6273)

TEXT FIGURES

11. Miscellaneous stone artifacts, Sur Jangal (L4)
    a. Sur Jangal III (73-5543)
    b. Sur Jangal III (73-5544)
    c. Surface (73-5545)
    d. Surface (73-5546)
    e. Surface (75-5547)
    f. Sur Jangal II (73-5548)
    g. Sur Jangal III (73-5549)
    h. Surface (73-5550)
    i. Surface (73-5551)
    j. Sur Jangal II (73-5552)
    k. Sur Jangal I–II (73-5553)
    l. Surface (73-5554)
12. Ground stone artifacts, Sur Jangal (L4)
    a. Surface (73-5555)
    b. Sur Jangal III (73-5556)
    c. Sur Jangal III (73-5557)
    d. Sur Jangal III (73-5558)
    e. Surface (73-5559)
13. Clay and bone artifacts, Sur Jangal (L4)
    a. Surface (73-5560)
    b. Surface (73-5561)
    c. Sur Jangal II (73-5562)
    d. Sur Jangal III (73-5563)
    e. Sur Jangal III (73-5564)
    f. Sur Jangal III (73-5565)
    g. Steps, Cut 1 (73-5566)
    h. Surface (73-5567)
    i. Surface (73-5568)
    j. Sur Jangal I (73-5569)
    k. Sur Jangal I (73-5570)
    l. Sur Jangal III (73-5571)
    m. Surface (73-5572)
    n. Surface (73-5573)
    o. Sur Jangal (73-5574)
16. Miscellaneous stone objects, Rana Ghundai (L12)
    a. Level F (73-5529)
    b. Surface (73-5530)
    c. Level A (73-5531)
    d. Surface (73-5532)
    e. Level F (73-5533)
    f. Level F (73-5534)
    g. Level F (73-5535)
    h. Surface (73-5536)
    i. Level F (73-5537)
17. Miscellaneous clay artifacts, Rana Ghundai (L12)
    a. Surface (73-5538)
    b. Surface (73-5539)
    c. Level A (73-5540)
    d. Surface (73-5541)
    e. Surface (73-5542)
18. Sherds of Group 1, Dabar-Kot (L9), surface
    a. a′. Jangal Coarse Painted (73-5304)
    b. Kili Gul Mohammad Black-on-Red Slip (73-5305)
    c. Kili Gul Mohammad Black-on-Red Slip (73-5306)
    d. Jangal Painted, Variant 2 (73-5307)
    e. Jangal Painted, Variant 2 (73-5308)
    f. Loralai Striped (73-5309)
    g. Jangal Painted, Variant 2 (73-5310)
    h. Jangal Painted, Variant 2 (73-5311)
    i. Jangal Painted, Variant 2 (73-5312)
    j. Jangal Painted, Variant 2 (73-5313)
    k. Malik Dark Slip (73-5314)
    l. Kechi Beg Polychrome (73-5315)
    m. Kechi Beg Polychrome or Jangal Polychrome (73-5316)
    n. Kechi Beg Polychrome (73-5317)
    o. Kechi Beg Polychrome (73-5318)
    p. Loralai Striped (73-5319)
19. Sherds of Group 1, Dabar-Kot (L9), surface
    a. Quetta Wet ware (73-5320)
    b. Quetta Wet ware (73-5321)
    c. Quetta Wet ware (73-5322)
    d. Quetta Wet ware (73-5323)
    e. Khojak Parallel-Striated (73-5324)
    f. Khojak Parallel-Striated (73-5325)
    g. Khojak Parallel-Striated, red paint in grooves (73-5326)
20. Sherds of Group 1, Dabar-Kot (L9), surface
    a. Periano Painted, black-on-red slip (73-5327)

b. Periano Painted, black-on-red slip (73-5328)
c. Periano Painted, black-on-red slip (73-5329)
d. Periano Painted, black-on-red slip (73-5330)
e. Periano Painted, black-on-red slip (73-5331)
f. Periano Painted, black-on-red slip (73-5332)
g. Faiz Mohammad Painted, black-on-reddish buff (73-5333)
h. Faiz Mohammad Painted, black-on-reddish buff (73-5334)
i. Faiz Mohammad Painted, black-on-green buff (73-5335)
j. Faiz Mohammad Painted, black-on-gray (73-5336)
k. Faiz Mohammad Painted, black-on red slip (73-5337)
l. Faiz Mohammad Painted, black-on-reddish buff (73-5338)
m. Rana Ghundai Red-on-Red Slip (73-5339)
n. Rana Ghundai Red-on-Red Slip (73-5340)
o. Rana Ghundai Red-on-Red Slip (73-5341)
p. Rana Ghundai Red-on-Red Slip style, black-on-buff slip (73-5342)
q. Jangal Polychrome (73-5343)

21. Sherds of Group 2, Harappan Black-on-Red Slip, Dabar-Kot (L9) surface
a. 73-5344
b. 73-5345
c. 73-5346
d. 73-5347
e. 73-5348
f. 73-5349
g. 73-5350
h. 73-5351
i. 73-5352
j. 73-5353
k. 73-5354
l. 73-5355

22. Sherds of Group 2, Dabar-Kot (L9), surface
a. Harappan Black-on-Red Slip (73-5356)
b. Harappan Black-on-Red Slip (73-5357)
c. Harappan Black-on-Red Slip (73-5358)
d. Harappan Black-on-Red Slip (73-5359)
e. Harappan Black-on-Red Slip (73-5360)
f. Harappan Black-on-Red Slip (73-5361)
g. Harappan Black-on-Red Slip (73-5362)
h. Harappan Black-on-Red Slip (73-5363)
i. Harappan Black-on-Red Slip (73-5364)
j. Harappan Black-on-Red Slip (73-5365)
k. Harappan Black-on-Red Slip (73-5366)
l. Harappan Black-on-Red Slip or Faiz Mohammad style, black-on-red slip (73-5367)

23. Sherds of Group 2, Dabar-Kot (L9), surface
a. Harappan Black-on-Red Slip? (73-5368)
b. Harappan Black-on-Red Slip?, with cord impression (73-5369)
c. Plainware with cord impression (73-5370)
d. Incised offering, or fruit, stand (73-5371)
e. Incised offering, or fruit, stand (73-5372)
f. Incised offering, or fruit, stand (73-5373)
g. Incised offering, or fruit, stand (73-5374)
h. Pottery cover or lid (73-5375)
i. Finger-tip decorated (73-5376)
j. Finger-tip decorated (73-5377)
k. Grater (73-5378)
l. Grater (73-5379)

24. Sherds of Group 3, Dabar-Kot (L9), surface
a. Jhukar-like, black and red polychrome (73-5380)
b. Jhukar-like, black and red polychrome (73-5381)
c. Jhukar-like, black and red polychrome (73-5382)
d. Jhukar-like, black and red polychrome (73-5383)
e. Jhukar-like, black and red polychrome (73-5384)
f. Jhukar-like, black and red polychrome (73-5385)
g. Jhukar-like, black and red polychrome (73-5386)
h. Jhukar-like, black and red polychrome (73-5387)
i. Jhukar-like, black and red polychrome (73-5388)
j. Jhukar-like, black and red polychrome (73-5389)
k. Jhukar-like, black and red polychrome (73-5390)
l. Jhukar-like, black and red polychrome (73-5391)
m. Jhukar-like, black and red polychrome (73-5392)
n. Jhukar-like, black and red polychrome (73-5393)
o. Black-and-red-on-polished-tan slip (73-5394)

25. Sherds of Group 3, Dabar-Kot (L9), surface
a. Ghul ware, Type II (73-5395)
b. Ghul ware, Type I (73-5396)
c. Ghul ware, Type I (73-5397)
d. Ghul ware, Type I (73-5398)
e. Ghul ware, Type I (73-5399)
f. Ghul ware, Type I (73-5400)
g. Ghul ware, Type I (73-5401)
h. Ghul ware, Type I (73-5402)
i. Ghul ware, Type I (73-5403)
j. Ghul ware, Type I (73-5404)
k. Ghul ware, Type I (73-5405)
l. Ghul ware, Type I (73-5406)
m. Ghul ware, Type III? (73-5407)
n. Ghul ware, Type III? (73-5408)
o. Ghul ware, Type III? (73-5409)
p. Ghul ware, Type III? (73-5410)
q. Ghul ware, Type I? (73-5411)

26. Sherds of Group 3, Dabar-Kot (L9), surface
a. Ghul type (73-5412)
b. Ghul type (73-5413)

c. Ghul type (73-5414)
d. Ghul type (73-5415)
e. Ghul type (73-5416)
f. Ghul type? (73-5417)

27. Sherds of Group 4, Dabar-Kot (L9), surface
a. Appliqué decorated (73-5418)
b. Appliqué decorated (73-5419)
c. Appliqué decorated (73-5420)
d. Appliqué decorated (73-5421)
e. Appliqué decorated (73-5422)
f. Appliqué decorated (73-5423)
g. Appliqué decorated (73-5424)
h. Appliqué decorated (73-5425)
i. Appliqué decorated (73-5426)
j. Appliqué decorated (73-5427)
k. Crisscross-incised banded (73-5428)
l. Interior, red-on-polished-brown surface (73-5405)

28. Sherds of Group 4, Dabar-Kot (L9), surface
a. Buddhist stamped (73-5430)
b. Buddhist stamped (73-5431)
c. Buddhist stamped (73-5432)
d. Buddhist stamped (73-5433)
e. Buddhist stamped (73-5434)
f. Buddhist stamped (73-5435)
g. Buddhist mould-made (73-5436)
h. Buddhist mould-made (73-5437)
i. Buddhist incised (73-5438)
j. Buddhist incised (73-5439)
k. Buddhist incised (73-5440)
l. Buddhist incised (73-5441)
m. Buddhist incised (73-5442)
n. Buddhist incised (73-5443)
o. Buddhist? punctate (73-5444)
p. Buddhist Rope ware (73-5445)
q. Buddhist Rope ware (73-5446)
r. Buddhist Rope ware (73-5447)

29. Vessels of Group 4, Dabar-Kot (L9), surface
a. Buddhist storage vessel and cover (73-5448ab)
b. Buddhist storage vessel, reddish clay (73-5449)

30. Sherds of Group 4, Dabar-Kot (L9), surface
a. Ring ware (73-5450)
b. Ring ware (73-5451)
c. Ring ware (73-5452)
d. Ghul Painted, Type III, Sassanian? (73-5453)
e. Pishin Black-on-Red Slip (73-5454)
f. Pishin Black-on-Red Slip (73-5455)
g. Pishin Black-on-Red Slip (73-5456)
h. Pishin Black-on-Red Slip (73-5457)

31. Miscellaneous ceramics of Group 4, Dabar-Kot (L9), surface
a. Handle (73-5458)
b. Handle (73-5459)
c. Handle (73-5460)
d. Handle (73-5461)
e. Handle (73-5462)
f. Handle (73-5463)
g. Handle (73-5464)
h. Handle (73-5465)
i. Handle (73-5466)
j. Handle (73-5467)
k. Finger-hold (?) (73-5468)
l. Spout with strainer (73-5469)
m. Perforated handle, Harappan? (73-5470)
n. Perforated handle (73-5471)
o. Perforated handle (73-5472)
p. Spout (73-5473)
q. Spout (73-5474)

32. Miscellaneous incised wares, Dabar-Kot (L9), surface
a. Loop incised (73-5475)
b. Loop incised (73-5476)
c. Loop incised (73-5477)
d. Loop incised (73-5478)
e. Loop incised (73-5479)
f. Loop incised (73-5480)
g. Circle stamped (73-5481)
h. Circle stamped (73-5482)
i. Circle stamped (73-5483)
j. Punctate decorated (73-5484)
k. Stamped? (73-5485)
l. Punctate decorated (73-5486)
m. Incised decorated (73-5487)
n. Incised decorated (73-5488)
o. Incised decorated (73-5489)
p. Parallel incised (73-5490)
q. Incised decorated (73-5491)
r. Incised decorated (73-5492)
s. Incised decorated (73-5493)

33. Figurines and other clay artifacts Dabar-Kot (L9), surface
a. 73-5494
b. 73-5495
c. Karachi
d. Karachi
e. 73-5496
f. 73-5497
g. 73-5498
h. 73-5499
i. Karachi
j. 73-5500
k. 73-5501
l. 73-5502
m. 73-5503
n. 73-5504
o. 73-5505
p. 73-5506
q. 73-5507
r. 73-5508
s. 73-5509
t. 73-5510
u. 73-5511
v. 73-5512
w. 73-5513
x. 63-5514

34. Clay artifacts from Site L6, surface
  a. 73-5515
  b. 73-5516
  c. 73-5517
  d. 73-5518
  e. 73-5519
  f. 73-5520
  g. 73-5521
  h. 73-5522
  i. 73-5523
35. Artifacts from Moghul Kala (L13), surface
  a. 73-5524
  b. 73-5525
  c. 73-5526
  d. 73-5527
  e. 73-5528
38. Clay figurines, Periano Ghundai (Z2), surface, Southwest Cut, Stein
  a. 73-5574
  b. 73-5575
39. Sherds, Periano Ghundai (Z2), surface
  a. Jangal Coarse Painted (73-5708)
  b. Jangal Coarse Painted, somewhat burnished (73-5709)
  c. Jangal Coarse Painted, somewhat burnished (73-5710)
  d. Jangal Coarse Painted, black-on-red slip, burnished (73-5711)
  e. Jangal Coarse Painted, somewhat burnished (73-5712)
  f. Jangal Coarse Painted, somewhat burnished (73-5713)
  g. Jangal Coarse Painted, somewhat burnished (73-5714)
  h. Jangal Coarse Painted, somewhat burnished (73-5715)
  i. Jangal Coarse Painted, somewhat burnished (73-5716)
  j. Jangal Coarse Painted, somewhat burnished (73-5717)
  k. Jangal Coarse Painted, somewhat burnished (73-5768)
  l. Jangal Coarse Painted, somewhat burnished (73-5769)
  m. Jangal Coarse Painted, somewhat burnished (73-5770)
  n. Jangal Coarse Painted, somewhat burnished (73-5771)
  o. Jangal Coarse Painted, somewhat burnished (73-5772)
40. Sherds, Periano Gnundai (Z2), surface
  a. Jangal Painted, Variant 1 (73-5718)
  b. Kechi Beg Polychrome (73-5719)
  c. Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted (73-5720)
  d. Kili Gul Mohammad Black-on-Red Slip, or Jangal Painted (73-5721)
  e. Loralai Striped Black-on-Red Slip (73-5722)
  f. Kili Gul Mohammad Black-on-Red Slip? (73-5723)
  g. Kili Gul Mohammad Black-on-Red Slip (73-5724)
  h. Jangal Painted, Variant 1 (73-5725)
  i. Jangal Painted, Variant 1 (73-5726)
  j. Jangal Painted, Variant 1 (73-5727)
  k. Jangal Painted, Variant 1 (73-5728)
  l. Jangal Painted, Variant 1 (73-5729)
41. Sherds, Periano Ghundai (Z2), surface
  a. Jangal Painted?, Variant 1 (73-5730)
  b. Jangal Painted, Variant 2 (73-5731)
  c. Jangal Painted, Variant 1 (73-5732)
  d. Jangal Painted, Variant 1 (73-5733)
  e. Jangal Painted, Variant 2 (73-5734)
  f. Jangal Painted, red-brown-on-gray surface (73-5735)
  g. Jangal Painted, Variant 1 (73-5736)
  h. Jangal Painted, Variant 1 (73-5737)
  i. Jangal Painted, black-on-reddish surface (73-5738)
  j. Jangal Painted?, black-on-red slip, interior (73-5739)
  k. Jangal Painted, Variant 2 (73-5740)
  l. Jangal Painted?, black-on-red slip (73-5741)
  m. Jangal Painted?, black-on-red slip (73-5742)
  n. Black-on-brown surface (73-5743)
  o. Black-on-brown surface (73-5744)
  p. Black-on-grayish surface, interior (73-5745)
  q. Black-on-buff slip (73-5746)
  r. Black-on-buff slip (73-5747)
  s. Black-on-gray surface (73-5748)
  t. Periano Painted, Variant 2 (73-5749)
  u. Periano Painted, Variant 2 (73-5750)
42. Sherds, Periano Ghundai (Z2), surface
  a. Rana Ghundai Red-on-Red Slip (73-5751)
  b. Rana Ghundai Red-on-Red Slip (73-5752)
  c. Rana Ghundai Red-on-Red Slip (73-5753)
  d. Rana Ghundai Red-on-Red Slip (73-5754)
  e. Jangal Polychrome?, black-on-red slip (73-5755)
  f. Jangal Polychrome (73-5756)
  g. Jangal Polychrome (73-5757)
  h. Jangal Polychrome (73-5758)
  i. Nal Polychrome?, black-and-red-on-buff slip (73-5759)
  j. Nal Polychrome?, black-and-red-on-buff slip (73-5760)
  k. Black-on-white slip, upper; black-on-red slip, lower (73-5761)
  l. Black-and-red-on-buff slip (73-5762)
  m. Black-and-red-on-buff slip (73-5763)
  n. Black-and-red-on-buff slip (73-5764)
  o. Black-and-red-on-buff slip (73-5765)
  p. Nal-style decorated pedestal (73-5766)
  q. Black-and-red-on-buff slip (73-5767)
43. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2), surface
  a. 73-5773

b. 73-5774
c. 73-5775
d. 73-5776
e. 73-5777
f. 73-5778
g. 73-5779
h. 73-5780
i. 73-5781
j. 73-5782
k. 73-5783
l. 73-5784
m. 73-5785
n. 73-5786

44. Sherds, Periano Ghundai (Z2), surface
a. Jangal Painted, Variant 2 (73-5787)
b. Periano Painted, Variant 2 (73-5788)
c. Periano Painted, Variant 2 (73-5789)
d Periano Painted, Variant 2 (73-5790)
e. Periano Painted, Variant 2 (73-5791)
f. Periano Painted, Variant 2 (73-5792)
g. Periano Painted, Variant 2 (73-5793)
h. Periano Painted, Variant 1 (73-5794)
i. Periano Painted, Variant 2 (73-5795)
j. Periano Painted, Variant 2 (73-5796)
k. Periano Painted, Variant 2 (73-5797)
l. Periano Painted, Variant 2 (73-5798)
m. Periano Painted, red-brown-on-buff slip (73-5799)
n. Periano Painted, Variant 2 (73-5800)
o. Periano Painted, Variant 2 (73-5801)
p. Periano Painted, Variant 2 (73-5802)
q. Periano Painted, Variant 2 (73-5803)
r. Periano Painted, Variant 2 (73-5804)
s. Periano Painted, Variant 2 (73-5805)
t. Periano Painted, Variant 2 (73-5806)
u. Periano Painted, black-on-red and some black-on-buff slip (73-5807)

45. Sherds, Periano Ghundai (Z2), surface
a. Periano Painted, Variant 2 (73-5808)
b. Periano Painted, Variant 2 (73-5809)
c. Periano Painted, black and red (75-5810)
d. Periano Painted, black-and-red-on-buff slip (73-5811)
e. Periano Painted, black-on-brown surface (73-5812)
f. Periano Painted, Variant 2 (73-5813)
g. Periano Painted, Variant 2 (73-5814)
h. Periano Painted, Variant 2 (73-5815)
i. Periano Painted, Variant 2 (73-5816)
j. Periano Painted, Variant 2 (73-5817)
k. Periano Painted, Variant 2 (73-5818)
l. Periano Painted, Variant 2 (73-5819)
m. Periano Painted, Variant 2 (73-5820)
n. Periano Painted, Variant 2 (73-5821)

46. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2)
a. Surface (73-5822)
b. Surface (73-5823)
c. Surface (73-5824)
d. Surface (73-5825)
e. Surface (73-5826)
f. Surface (73-5827)
g. Surface (73-5828)
h. Surface (73-5829)
i. Surface (73-5830)
j. Surface (73-5831)
k. Surface (73-5832)
l. Stein's Trench PW (75-8533)
m. Surface (73-5834)
n. Surface (73-5835)

47. Sherds, Periano Painted, Variant 2, Periano Ghundai (Z2)
a. Surface (73-5836)
b. Surface (73-5837)
c. Surface (73-5838)
d. Surface (73-5839)
e. In bluff at stream bed, south side of site (73-5840)
f. Surface (73-5841)
g. Surface, Periano Painted, Variant 2 (73-5842)
h. Surface, Periano Painted, Variant 2 (73-5843)
i. Surface, Periano Painted, Variant 2 (73-5844)
j. Surface, Periano Painted, Variant 2 (73-5845)
k. Surface, Periano Painted, Variant 2 (73-5846)
l. Surface, Periano Painted, Variant 2 (73-5847)
m. Surface, Periano Painted, Variant 2 (73-5848)
n. Surface, Periano Painted, Variant 2 (73-5849)
o. Surface, Periano Painted, Variant 2 (73-5850)
p. Surface, Periano Painted, Variant 2 (73-5851)
q. Surface, Periano Painted, Variant 2 (73-5852)

48. Sherds, Periano Ghundai (Z2), surface
a. Periano Painted, Variant 2 (73-5853)
b. Periano Painted, Variant 2 (73-5854)
c. Periano Painted, Variant 2 (73-5855)
d. Periano Painted, Variant 2 (73-5856)
e. Periano Painted, Variant 2 (73-5857)
f. Periano Painted, Variant 1 (73-5858)
g. Periano Painted, Variant 2 (73-5859)
h. Periano Painted, Variant 2 (73-5860)
i. Periano Painted, Variant 2 (73-5861)
j. Periano Painted, Variant 2 (73-5862)

49. Sherds, Periano Ghundai (Z2), surface
a. Faiz Mohammad Painted, black-on-gray (73-5863)
b. Faiz Mohammad Painted, red-on-gray (73-5864)
c. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5865)
d. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5866)
e. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5867)
f. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5868)
g. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5869)
h. Faiz Mohammad Painted, black-on-brown or grayish surface (73-5870)

i. Faiz Mohammad Painted, black-on-red slip (73-5871)
j. Faiz Mohammad Painted, black-on-red slip (75-5872)
k. Faiz Mohammad Painted, black-on-red slip (73-5873)
l. Faiz Mohammad Painted, black-on-red slip (73-5874)
m. Faiz Mohammad Painted, black-on-red slip (73-5875)
n. Faiz Mohammad Painted, black-on-red slip (73-5876)
o. Faiz Mohammad Painted, black-on-red slip (73-5877)
p. Faiz Mohammad Painted, black-on-red slip (73-5878)
q. Faiz Mohammad Painted, black-on-red slip (73-5879)
r. Faiz Mohammad Painted, black-on-red slip (73-5880)
s. Faiz Mohammad Painted, black-on-red slip (73-5881)
t. Faiz Mohammad Painted, black-on-red slip (73-5882)
u. Faiz Mohammad Painted, black-on-red slip (73-5883)
v. Faiz Mohammad Painted?, black-on-red slip (73-5884)

50. Sherds, Periano Ghundai (Z2), surface
a. Kechi Beg Wet (73-5885)
b. Quetta Wet (73-5886)
c. Quetta Wet (73-5887)
d. Quetta Wet (73-5888)
e. Quetta Wet (73-5889)
f. Quetta Wet, with black-on-red paint (73-5890)
g. Quetta Wet, with black-on-red paint (73-5891)
h. Ring stamped (73-5892)
i. Ring stamped (73-5893)
j. Ring stamped (73-5894)
k. Ring stamped (73-5895)
l. Ring stamped (73-5896)
m. Ring stamped (73-5897)
n. Ring stamped (73-5898)
o. Khojak Parallel-Striated (73-5899)
p. Khojak Parallel-Striated (73-5900)
q. Khojak Parallel-Striated (73-5901)

51. Miscellaneous ceramics, Periano Ghundai (Z2) surface
a. Grater (73-5902)
b. Grater (75-5903)
c. Pottery cover (73-5904)
d. Pottery cover (73-5905)
e. Lunar-incised bowl (73-5906)
f. String marked (73-5907)

52. Sherds, Periano Ghundai (Z2), surface
a. Periano Wet ware (73-5908)
b. Periano Wet ware (73-5909)
c. Periano Reserve Slip (73-5910)
d. Periano Reserve Slip (73-5911)
e. Periano Reserve Slip (73-5912)
f. Periano Reserve Slip (73-5913)
g. Periano Reserve Slip (73-5914)
h. Periano Reserve Slip (73-5915)
i. Periano Reserve Slip (73-5916)
j. Periano Reserve Slip (73-5917)
k. Periano Reserve Slip (73-5918)

53. Sherds, Periano Ghundai (Z2)
a. Periano Wet ware?, black-on-red slip, surface (73-5919)
b. Periano Reserve Slip, surface (73-5919a)
c. Periano Painted, Variant 2, surface (73-5920)
d. Periano Reserve Slip, Stein's Trench PW (73-5921)
e. Periano Reserve Slip, Stein's Trench PW (73-5922)
f. Comb incised, in bluff at stream bed, south of site (73-5923)

54. Sherds, Periano Ghundai (Z2)
a. Kaudani Painted, Stein's Trench PW (73-5924)
b. Kaudani Painted, surface (73-5925)
c. Kaudani Painted, surface (73-5926)
d. Kaudani Painted, surface (73-5927)
e. Kaudani Painted, surface (73-5928)
f. Kaudani Painted, surface (73-5929)
g. Kaudani Painted, surface (73-5930)
h. Kaudani Painted, Stein's Trench PW (73-5931)
i. Kaudani Painted, Stein's Trench PW (73-5932)
j. Kaudani Painted, surface (73-5933)
k. Kaudani Painted, surface (73-5934)
l. Kaudani Painted, surface (73-5935)
m. Kaudani Painted, surface (73-5936)
n. Jhukar-like Painted, surface (73-5937)
o. Jhukar-like Painted, surface (73-5938)
p. Surface, Jhukar-like Painted (73-5939)
q. Stein's Trench D, Jhukar-like Painted (73-5940)
r. Surface, Jhukar-like Painted (73-5941)
s. Surface, Jhukar-like Painted (73-5942)

55. Sherds, Kaudani Painted Periano Ghundai (Z2), surface
a. 73-5943
b. 73-5943 (reverse of a)
c. 73-5944
d. 73-5945
e. 73-5946
f. 73-5947
g. 73-5948

56. Sherds, Periano Ghundai (Z2), surface
a. Jhukar style, black-and-red-on-brown surface (73-5949)
b. Jhukar style, black-on-brown surface (73-5950)

- c. Jhukar style, black-and-red-on-buff slip (73-5951)
- d. Jhukar style?, black-on-buff slip (73-5952)
- e. Jhukar style, black-on-yellow-brown slip (73-5953)
- f. Jhukar style, black-on-yellow-brown slip (73-5954)
- g. Jhukar style?, black-and-red-on-buff slip (73-5955)
- h. Jhukar style?, black-and-red-on-brown surface (73-5956)
- i. Black-on-bluff slip (73-5957)
- j. Red-on-yellow-brown surface (73-5958)
- k. Ring ware (73-5959)

57. Sherds, Periano Ghundai (Z2), surface
    - a. Zhob Coarse ware (73-5960)
    - b. Zhob Coarse ware (75-5961)
    - c. Zhob Coarse ware (73-5962)
    - d. Zhob Coarse ware (73-5963)
    - e. Zhob Coarse ware (73-5964)
    - f. Zhob Coarse ware (73-5965)
    - g. Black-on-buff slip (73-5966)
    - h. Red-on-buff slip (73-5967)
    - i. Buddhist? incised-rim vessel (73-5968)
    - j. Buddhist? mould-made ware (73-5969)
    - k. Incised dash decorated (73-5970)
    - l. Incised decoration on rim (73-5971)
    - m. Stamped decoration on Jhukar style?, painted, black-on-red slip (73-5972)
    - n. Stamped decorated (73-5973)
    - o. Appliqué decorated (73-5974)
    - p. Roulette decorated (73-5975)
    - q. Pierced sherd (73-5976)
58. Miscellaneous artifacts Periano Ghundai (Z2), surface
    - a. 73-5577
    - b. 73-5578
    - c. 73-5579
    - d. 73-5580
    - e. 73-5581
    - f. 73-5582
    - g. 73-5583
    - h. 73-5584
    - i. 73-5585
    - j. 73-5586
    - k. 73-5587
    - l. 73-5588
    - m. 73-5589
    - n. 73-5590
    - o. 73-5591
    - p. 73-5592
    - q. 73-5593
    - 4. 73-5594
    - s. 73-5595
    - t. 73-5596
    - u. 73-5597
59. Potters' marks, Periano Ghundai (Z2), surface
    - a. 73-5598
    - b. 73-5599
    - c. 73-5600
    - d. 73-5601
    - e. 73-5602
    - f. 73-5603
    - g. 73-5604
    - h. 73-5605
    - i. 73-5606
    - j. 73-5607
    - k. 73-5608
    - l. 73-5609
    - m. 73-5610
    - n. 73-5611
60. Miscellaneous artifacts, Moghul Ghundai (Z3), surface
    - a. 73-5612
    - b. 73-5613
    - c. 73-5614
    - d. 73-5615
    - e. 73-5616
    - f. 73-5617
    - g. 73-5618
61. Miscellaneous artifacts, Kaudani (Z4), surface
    - a. 73-5619
    - b. 73-5620
    - c. 73-5621
    - d. 73-5622
    - e. 73-5623
    - f. 73-5624
    - g. 73-5625

DESIGNS

Design No.	Location	Catalogue No.
	Jangal Coarse Painted	
1	Sur Jangal I	73-4799
2	Sur Jangal I	73-4800
3	Sur Jangal I	73-4801
4	Sur Jangal II	73-4802
5	Sur Jangal I	73-4803
6	Sur Jangal I	73-4804
6a	Rana Ghundai, surface	73-4805
7	Sur Jangal I	73-4806
8	Sur Jangal I	73-4807
9	Sur Jangal II	73-4808
10	Rana Ghundai, Level F	73-4809
11	Sur Jangal I	73-4810
12	Sur Jangal I	73-4811
13	Sur Jangal I	73-4812

Design No.	Location	Catalogue No.
14	Sur Jangal I	73-4813
15	Rana Ghundai, surface	73-4814
16	Rana Ghundai, surface	73-4815
17	Rana Ghundai Ib	After Ross, 1946, Pl. 10, Fig. 1

Kili Gul Mohammad Black-on-Red Slip

Design No.	Location	Catalogue No.
18	Sur Jangal I	73-4816
19	Sur Jangal, surface	73-4817
20	Sur Jangal I	73-4818
21	Sur Jangal I	73-4819
22	Rana Ghundai, surface	73-4820
23	Sur Jangal I	73-4821
24	Rana Ghundai, surface	73-4822
25	Rana Ghundai, surface	73-4822
26	Sur Jangal I	74-4823
27	Sur Jangal, surface	73-4824
28	Sur Jangal I	73-4825
29	Sur Jangal I	73-4826
30a	Sur Jangal I	73-4827
30b	Sur Jangal I	73-4827
31	Sur Jangal I	73-4828
32	Sur Jangal I	73-4829
33	Rana Ghundai, Level E	73-4830
34	Rana Ghundai, surface	73-4831
35	Sur Jangal III	73-4832
36	Sur Jangal I	73-4833
37	Sur Jangal I	73-4834
38	Sur Jangal II	73-4835
39	Sur Jangal, surface	73-4836
40	Sur Jangal I	73-4837
41	Sur Jangal I	73-4838
42	Sur Jangal I	73-4839
43	Rana Ghundai, surface	73-4840
44	Rana Ghundai, surface	73-4840
45	Rana Ghundai, surface	73-4841
46	Rana Ghundai, surface	73-4842

Jangal Painted, Variant 1

Design No.	Location	Catalogue No.
47	Sur Jangal I	73-4843
48	Sur Jangal I	73-4844
48a	Sur Jangal II	73-4845
49	Sur Jangal I	73-4844
50	Rana Ghundai, surface	73-4846
51	Sur Jangal, surface	73-4847
52	Rana Ghundai, surface	73-4848
53	Rana Ghundai, Level D	73-4849
54	Sur Jangal II	73-4850
55	Rana Ghundai, Level D	73-4851
56	Sur Jangal III	73-4852
57	Rana Ghundai, surface	73-4853
58	Sur Jangal, surface	73-4854
59	Sur Jangal III	73-4855
60	Sur Jangal I	73-4856
61	Sur Jangal I	73-4857
62	Sur Jangal II	73-4858
63	Rana Ghundai, surface	73-4859
64	Rana Ghundai, Level D	73-4860
65	Sur Jangal II	73-4861
66	Rana Ghundai, surface	73-4862
67	Sur Jangal III	73-4863
68	Sur Jangal II	73-4864
69	Sur Jangal I	73-4865
70	Sur Jangal II	73-4866
71	Sur Jangal, surface	73-4867
72	Sur Jangal, surface	73-4868
73	Sur Jangal, surface	73-4869
74	Rana Ghundai, surface	73-4870
75	Rana Ghundai, Level D	73-4871
76	Sur Jangal I	73-4872
77	Sur Jangal II	73-4873
78	Sur Jangal III	73-4874
79	Rana Ghundai, Level D	73-4875
79a	Rana Ghundai II	After Ross, 1946, Pl. 9, Fig. 2
80	Rana Ghundai, surface	73-4876
81	Sur Jangal II	73-4877
82	Sur Jangal I	73-4878
83	Rana Ghundai, Level C	73-4879
84	Rana Ghundai, Level D	73-4880
85	Rana Ghundai, surface	73-4881
86	Sur Jangal II	73-4882
87	Rana Ghundai II	After Ross, 1946, Pl. 9, Fig. 4
88	Rana Ghundai II	After Ross, 1946, Pl. 9, Fig. 5
89	Rana Ghundai II	After Ross, 1946, Pl. 9, Fig. 7

Jangal Painted, Variant 2

Design No.	Location	Catalogue No.
90	Sur Jangal III	73-4883
91	Sur Jangal II	73-4884
92	Sur Jangal III	73-4885
93	Sur Jangal III	73-4886
94	Sur Jangal, surface	73-4887
95	Rana Ghundai, surface	73-4888
96	Rana Ghundai, surface	73-4889
97	Sur Jangal III	73-4890
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105	Sur Jangal II	73-4897
106	Sur Jangal II	73-4898
107	Rana Ghundai, surface	73-4899
108	Sur Jangal II	73-4900
109	Sur Jangal I	73-4901
110	Sur Jangal I	73-4902
111	Sur Jangal, surface	73-4903

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113	Rana Ghundai, surface	73-4905
114	Sur Jangal III	73-4906
115	Sur Jangal, surface	73-4907
116	Rana Ghundai, surface	73-4908
117	Sur Jangal III	73-4909
118	Sur Jangal, surface	73-4910
119	Rana Ghundai, surface	73-4911
120	Sur Jangal III	73-4912
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132	Sur Jangal, surface	73-4924
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151a	Sur Jangal, surface	73-4946
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153	Rana Ghundai, surface	73-4948
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164	Sur Jangal II	73-4959
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173	Sur Jangal, surface	73-4968
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175	Sur Jangal III	73-4970
176	Sur Jangal, surface	73-4971
177	Sur Jangal, surface	73-4972
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178a	Sur Jangal II	73-4974
179	Sur Jangal III	73-4975
180	Sur Jangal II	73-4976
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183	Rana Ghundai, surface	73-4979
184	Sur Jangal, surface	73-4980
185	Sur Jangal III	73-4981
186	Rana Ghundai, surface	73-4982
187	Sur Jangal, surface	73-4983
188	Sur Jangal III	73-4984
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Periano Painted, Variant 1

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194	Sur Jangal, surface	73-4990
195	Rana Ghundai, surface	73-4991
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197	Sur Jangal, surface	73-4993
198	Sur Jangal, surface	73-4994
199	Sur Jangal, surface	73-4995
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200	Rana Ghundai, surface	73-4997
201	Sur Jangal, surface	73-4998
202	Rana Ghundai, surface	73-4999
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204	Rana Ghundai, surface	73-5002
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Design No.	Location	Catalogue No.
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235	Sur Jangal III	73-5033
236	Sur Jangal III	73-5034
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239	Sur Jangal III	73-5037
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242	Sur Jangal III	73-5040
243	Sur Jangal III	73-5041
244	Sur Jangal III	73-5042
245	Rana Ghundai, surface	73-5043
246	Sur Jangal III	73-5044
247	Rana Ghundai, surface	73-5045
248	Rana Ghundai, Level C	73-0546
248a	Rana Ghundai, surface	73-5047
249	Rana Ghundai, surface	73-5048
250	Rana Ghundai, surface	73-5049
251	Rana Ghundai, surface	73-5050
252	Rana Ghundai, surface	73-5051
253	Sur Jangal I	73-5052
254	Rana Ghundai, surface	73-5053
255	Sur Jangal III	73-5054
256	Sur Jangal III	73-5055
257	Rana Ghundai, surface	73-5056
258	Sur Jangal III	73-5057
259	Sur Jangal, steps, Cut 1	73-5058
260	Sur Jangal III	73-5059
261	Rana Ghundai, surface	73-5060
262	Rana Ghundai, surface	73-5061
263	Sur Jangal III	73-5062
264	Rana Ghundai, surface	73-5063
265	Sur Jangal III	73-5064
266	Sur Jangal III	73-5065

Design No.	Location	Catalogue No.
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268	Sur Jangal III	73-5067
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282	Sur Jangal III	73-5081
283	Sur Jangal, surface	73-5082
284	Sur Jangal III	73-5083
285	Sur Jangal, surface	73-5084
286	Sur Jangal III	73-5085
287	Sur Jangal, surface	73-5086
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292	Sur Jangal III	73-5091
293	Sur Jangal III	73-5092
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299	Sur Jangal III	73-5098
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Loralai Striped

Design No.	Location	Catalogue No.
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349	Rana Ghundai, surface	73-5150
350	Sur Jangal, surface	73-5151
351	Sur Jangal, surface	73-5152
352	Rana Ghundai, surface	73-5153
353	Sur Jangal, surface	73-5154
354	Sur Jangal II	73-5155
355	Sur Jangal II	73-5156
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Rana Ghundai Red-on-Red Slip

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397	Rana Ghundai, surface	73-5196
398	Sur Jangal III	73-5197
399	Sur Jangal, surface	73-5198
400	Sur Jangal III	73-5199
401	Rana Ghundai, surface	73-5200
402	Sur Jangal, surface	73-5201
403	Sur Jangal, surface	73-5202
404	Sur Jangal III	73-5203
405	Sur Jangal III	73-5204
406	Rana Ghundai, surface	73-5205
407	Sur Jangal III	73-5206
408	Rana Ghundai, surface	73-5207
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410	Rana Ghundai, surface	73-5209
411	Rana Ghundai, surface	73-5210
412	Rana Ghundai, surface	73-5211
413	Rana Ghundai, surface	73-5212
414	Rana Ghundai, surface	73-5213

Jangal Polychrome

Design No.	Location	Catalogue No.
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416	Rana Ghundai, surface	73-5215
417	Sur Jangal III	73-5216
418	Sur Jangal III	73-5217
419	Rana Ghundai, surface	73-5218
420	Sur Jangal III	73-5219
421	Sur Jangal, surface	73-5220
422	Sur Jangal, surface	73-5221
423	Sur Jangal III	73-5222
424	Rana Ghundai, surface	73-5223
425	Sur Jangal III	73-5224
426	Rana Ghundai, surface	73-5225

Design No.	Location	Catalogue No.
	Hanna Coarse	
427	Sur Jangal III	73-5226
428	Sur Jangal III	73-5227
429	Sur Jangal III	73-5228
430	Rana Ghundai, surface	73-5229
431	Rana Ghundai, surface	73-5230
431a	Rana Ghundai, surface	73-5231
432	Rana Ghundai, surface	73-5232
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433	Rana Ghundai, surface	73-5234
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435	Sur Jangal, surface	73-5236
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446	Sur Jangal, surface	73-5247
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448	Sur Jangal, surface	73-5249
449	Sur Jangal III	73-5250
449a	Sur Jangal, surface	73-5251
449b	Sur Jangal, surface	73-5252
450	Sur Jangal III	73-5253
451	Sur Jangal III	73-5254
452	Sur Jangal, surface	73-5255
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464	Sur Jangal III	73-5267
465	Sur Jangal III	73-5268
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467	Sur Jangal III	73-5270
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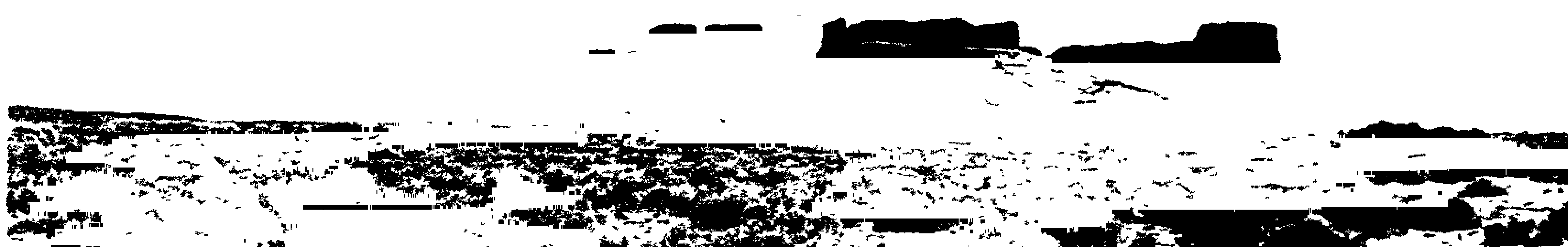
PLATES 14–38



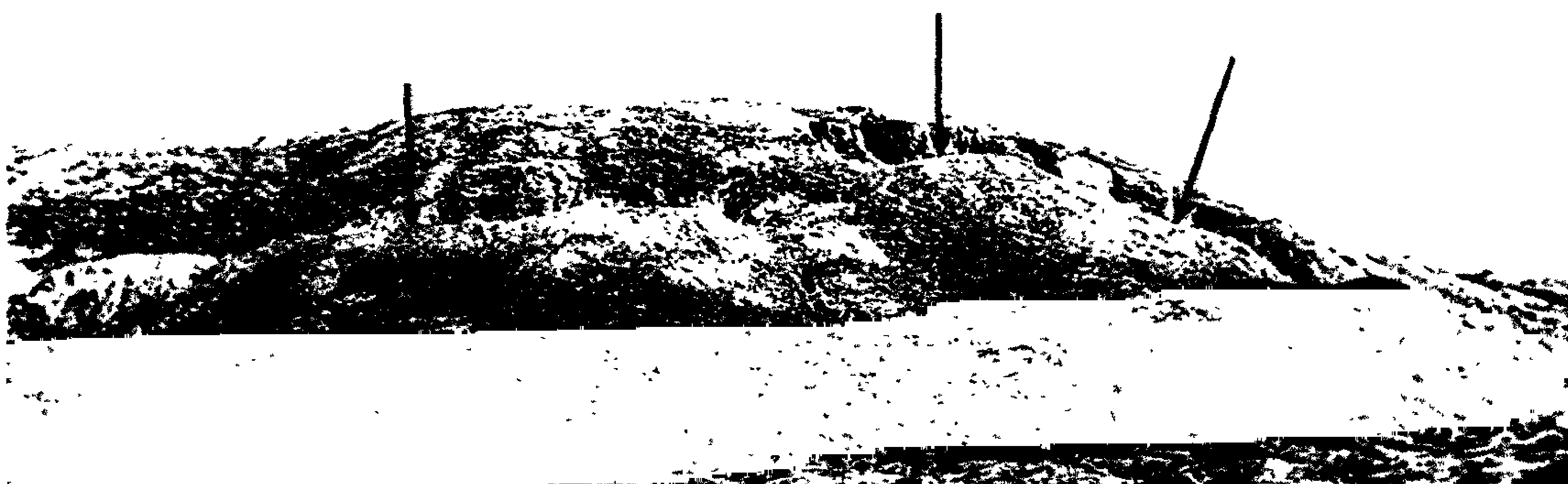
A



B



C



D

a. Site L2, Loralai. b. Site L3, Loralai. c. Moghul Kala (L13), Loralai. d. Periano Ghundai (Z2), Zhob, showing Stein's western cuts



A



B



C

a. Pass at the western end of the Thal Valley, Loralai. b. The Thal Valley looking southwest, Sur Jangal at right, Loralai. c. The Anambar Basin from a point north of Duki, Loralai

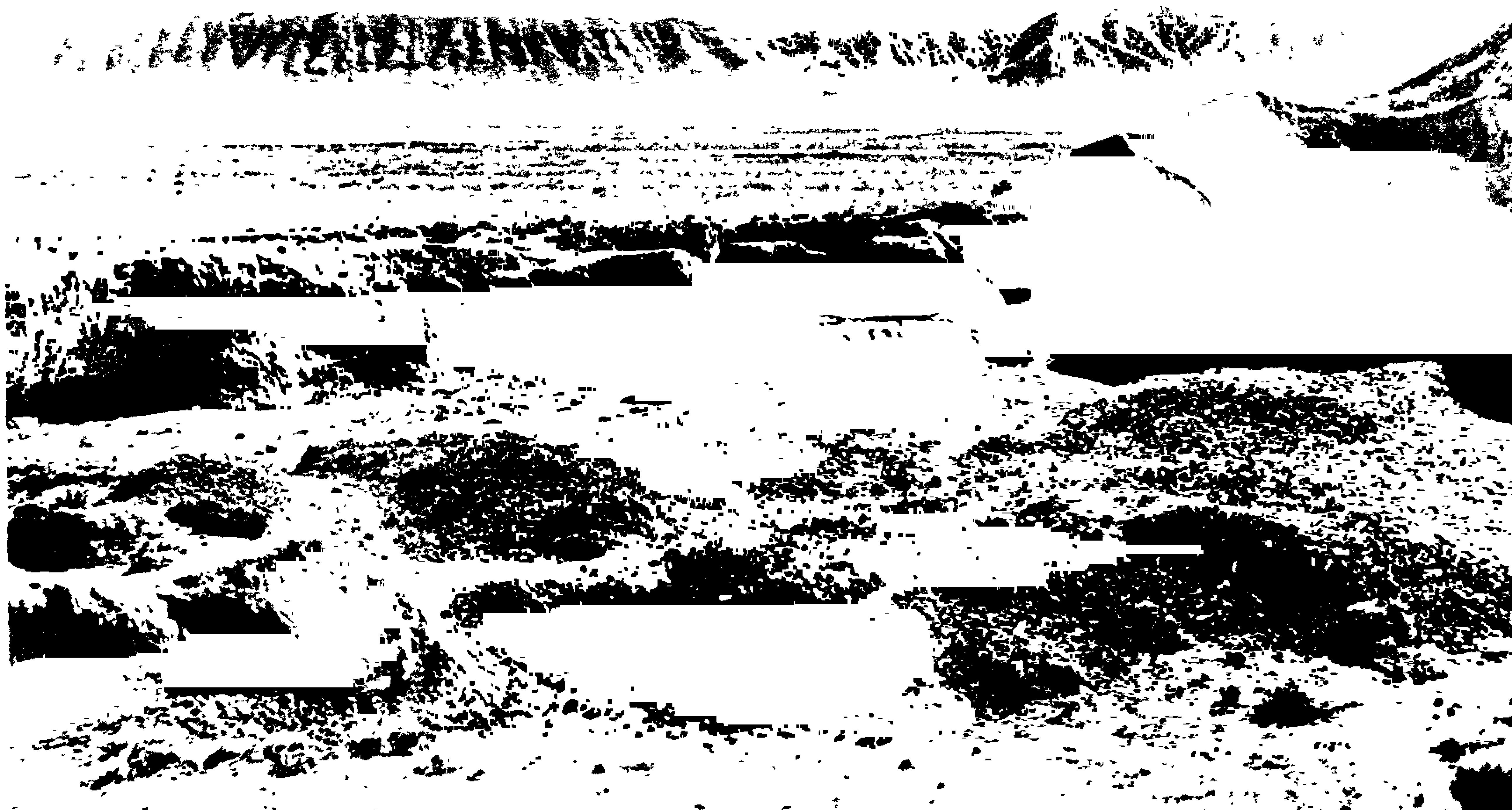


A



B

a. Thal alluvial plain to the southeast of Dabar-Kot (L9), Loralai. b. Alluvial plain north of Periano Ghundai (Z2) in the Zhob Valley

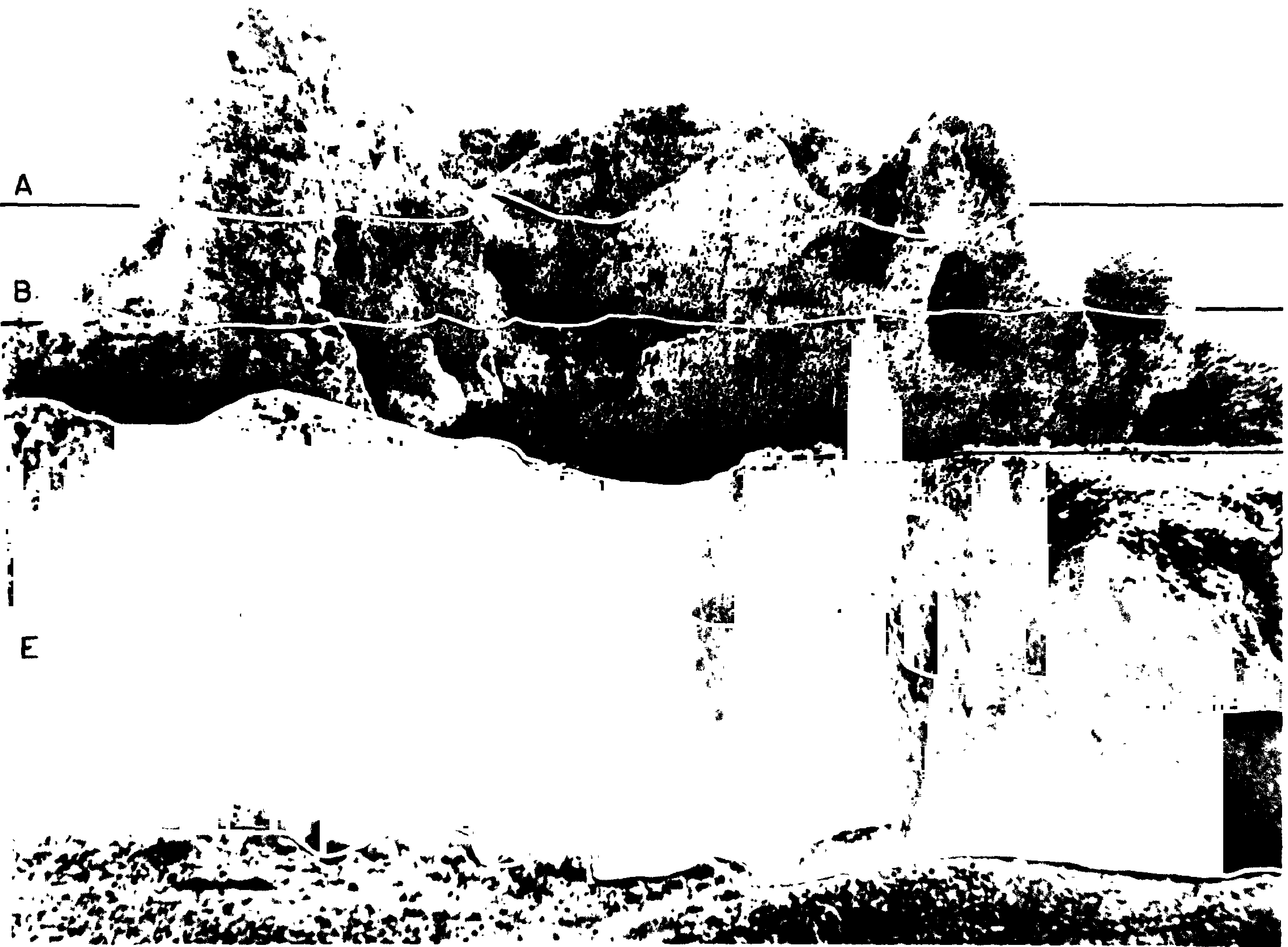


A

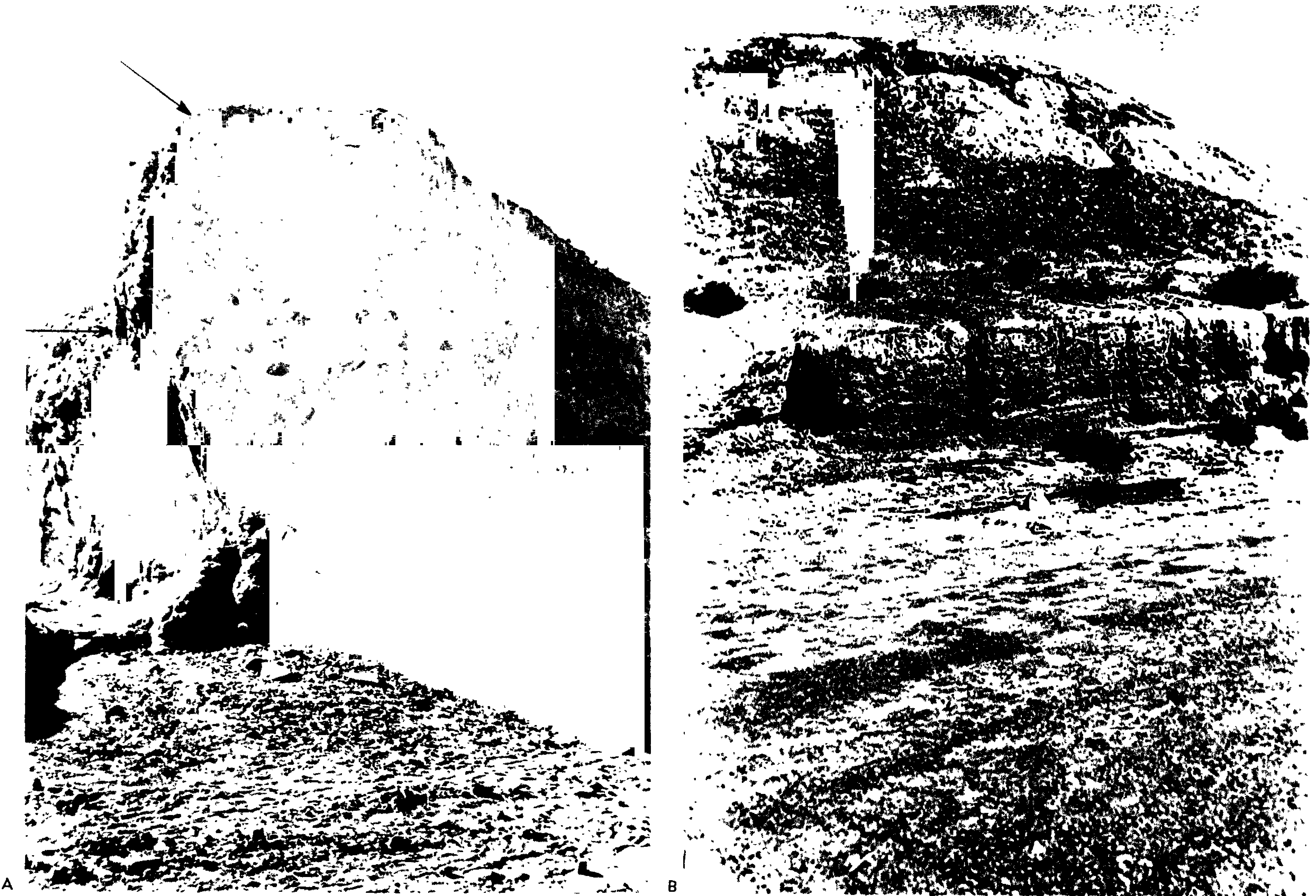


B

a. The Loralai plain south of Rana Ghundai, a portion of the site in the foreground. b. Village west of Rana Ghundai, a portion of the site in the foreground



Rana Ghundai looking south. The letters designate the American Museum of Natural History levels approximately



a. Stone wall and hearth levels exposed at Rana Ghundai. b. Saliazo River bluff cut into the site of Periano Ghundai



A

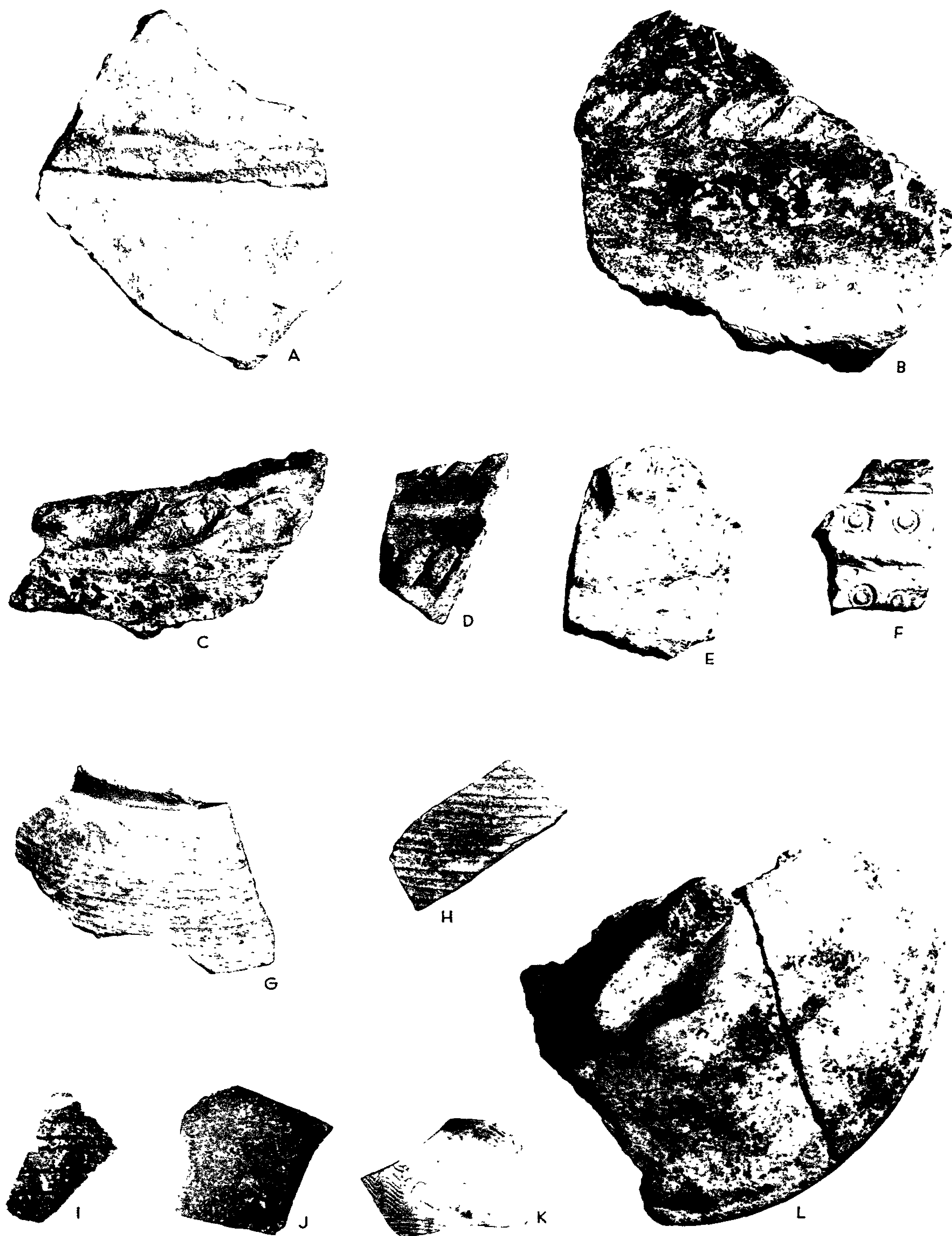


B

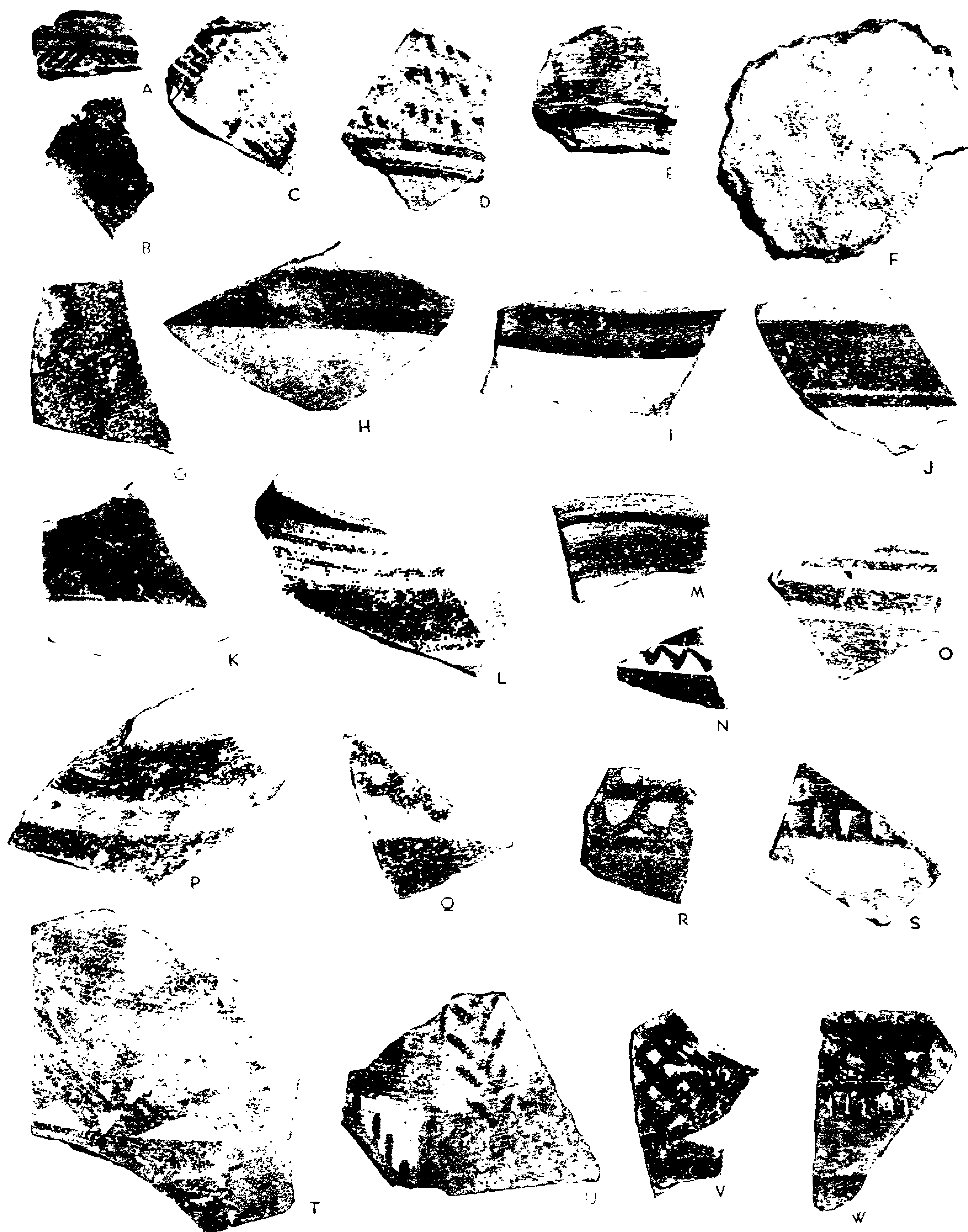
a. View of Stein's Trench II. The man stands at the junction of Trenches I and III, looking north. b. Buddhist storage vessels *in situ* at Dabar-Kot



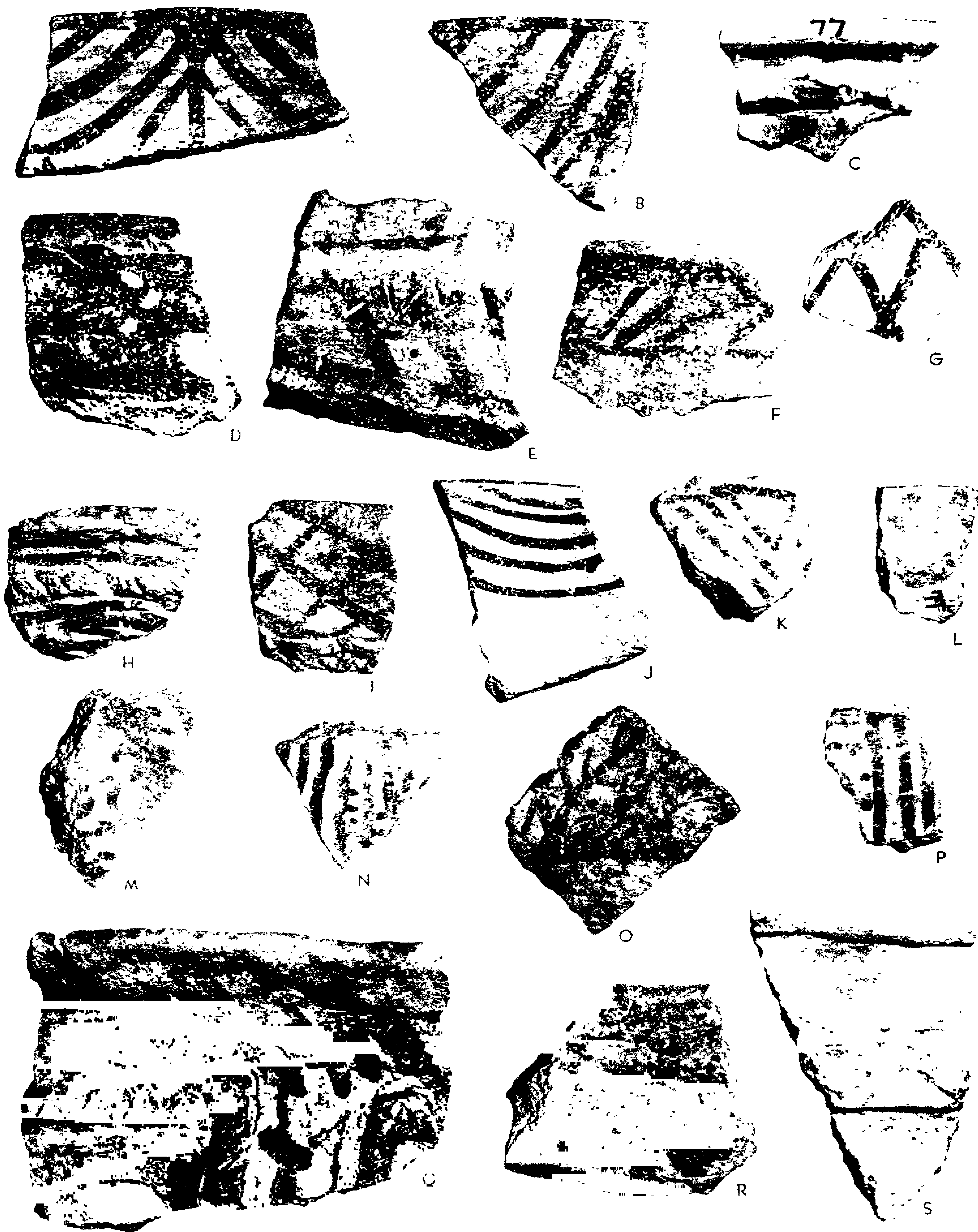
Later pottery types, Rana Ghundai (L12), surface. a. Harappan Black-on-Red Slip. b. Harappan? cover. c. Harappan or Jhukar, Black-on-red slip. d–i. MacLellan. j–k. Jhukar style. l–m. Ghul-style decorated. n–o. Incised decorated. p. Loop line seal. q. Appliqué decorated. r. Incised banded. s. Pinch banded



Later pottery types, Rana Ghundai (L12), surface. a-d. Rope ware. e. Ridged interior of coarse heavy vessel. f. Ring stamped and ridge decorated. g-h. Fine parallel-striated. i. Horned cover handle. j. Ring ware. k. Green glaze. l. Comb incised



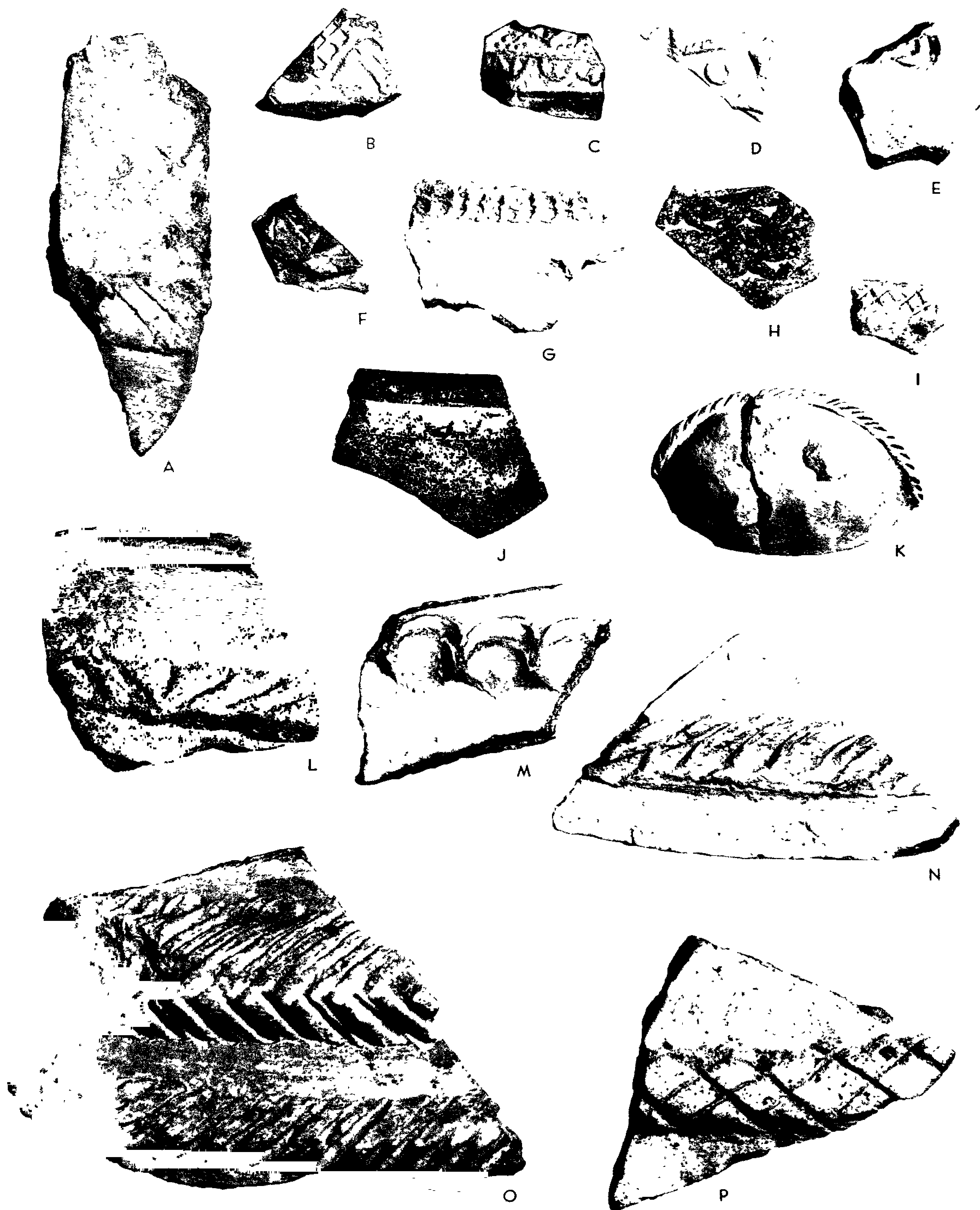
Sherds, Mughal Kala (113), surface. a-b. Jangal Painted, Variant 2. c-d. Jangal Painted, Variant 1. e. Rana Ghundai Red-on-Red Slip. f. Finger-tip decorated. g. Harappan?, black-on-red slip. h-w. Jhukar-like Painted.



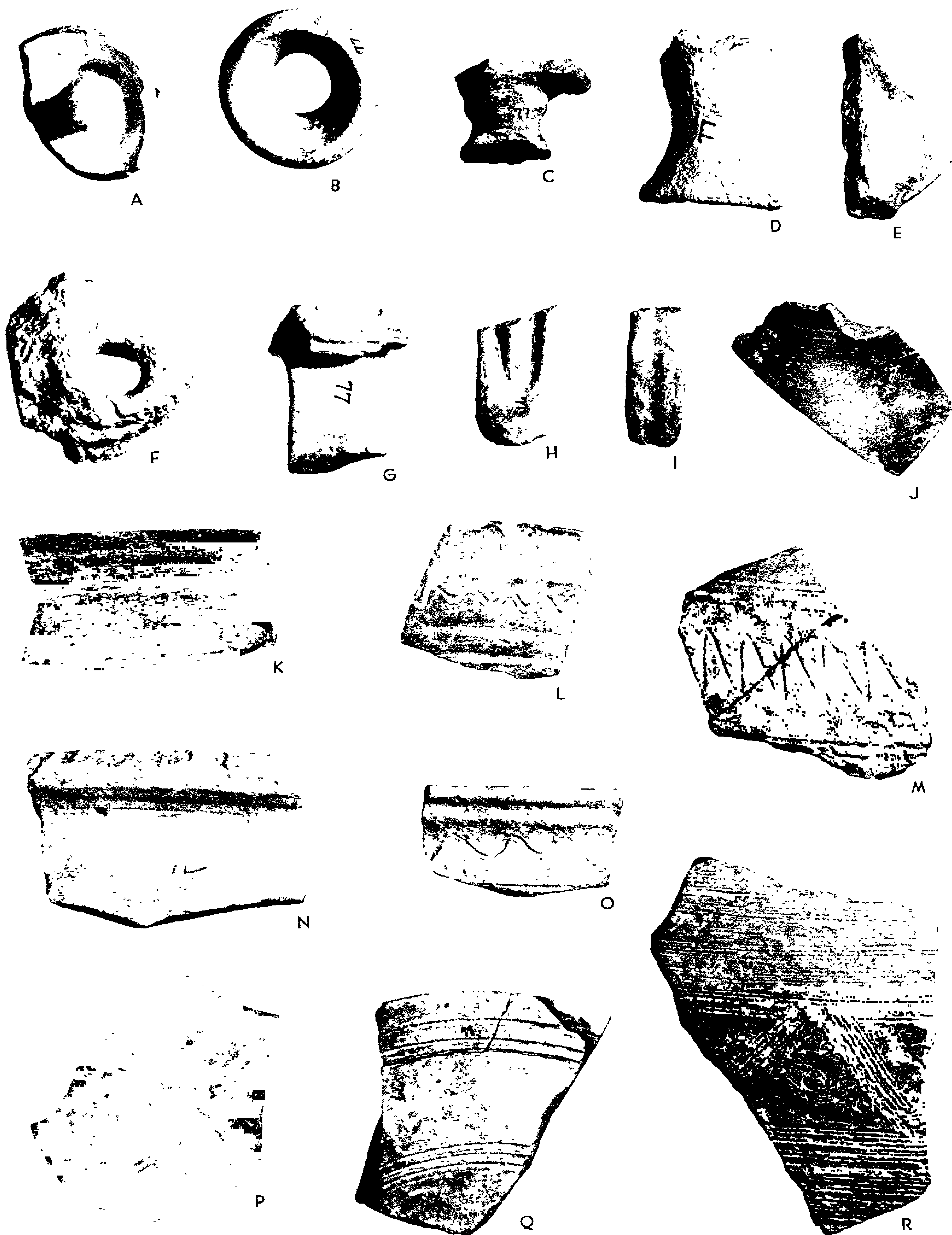
Sherds, Ghul Painted, Moghul Kala (L13), surface



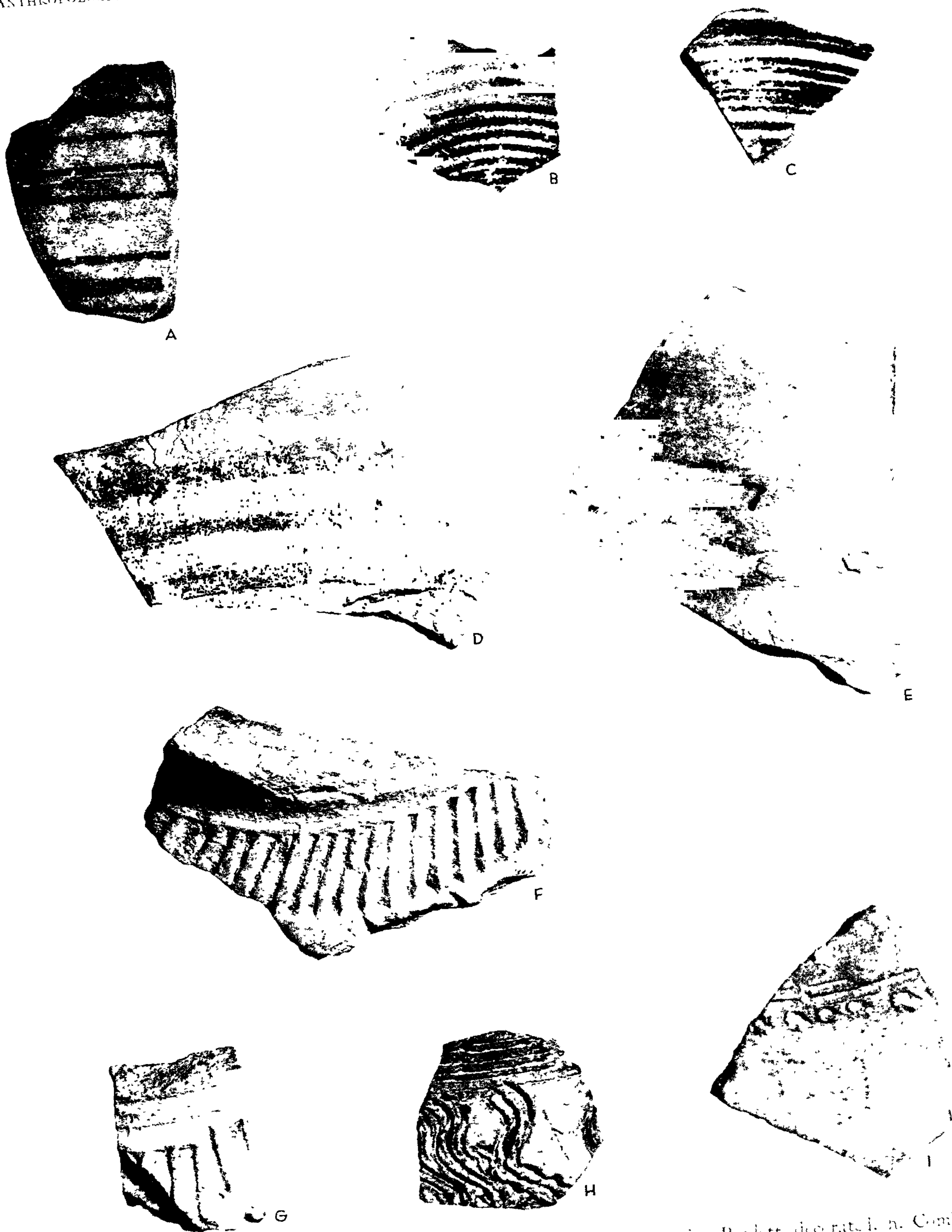
Sherds, Moghul Kala (L13), surface. a-h. Red-on-red-brown and yellow-paint-on-buff slip. i-j. Red-on-red slip. k. Modern?, black-on-buff slip. l. Modern?, black-on-red slip. m-p. Pishin Black-on-Red Slip. q-r. Black-on-red slip.



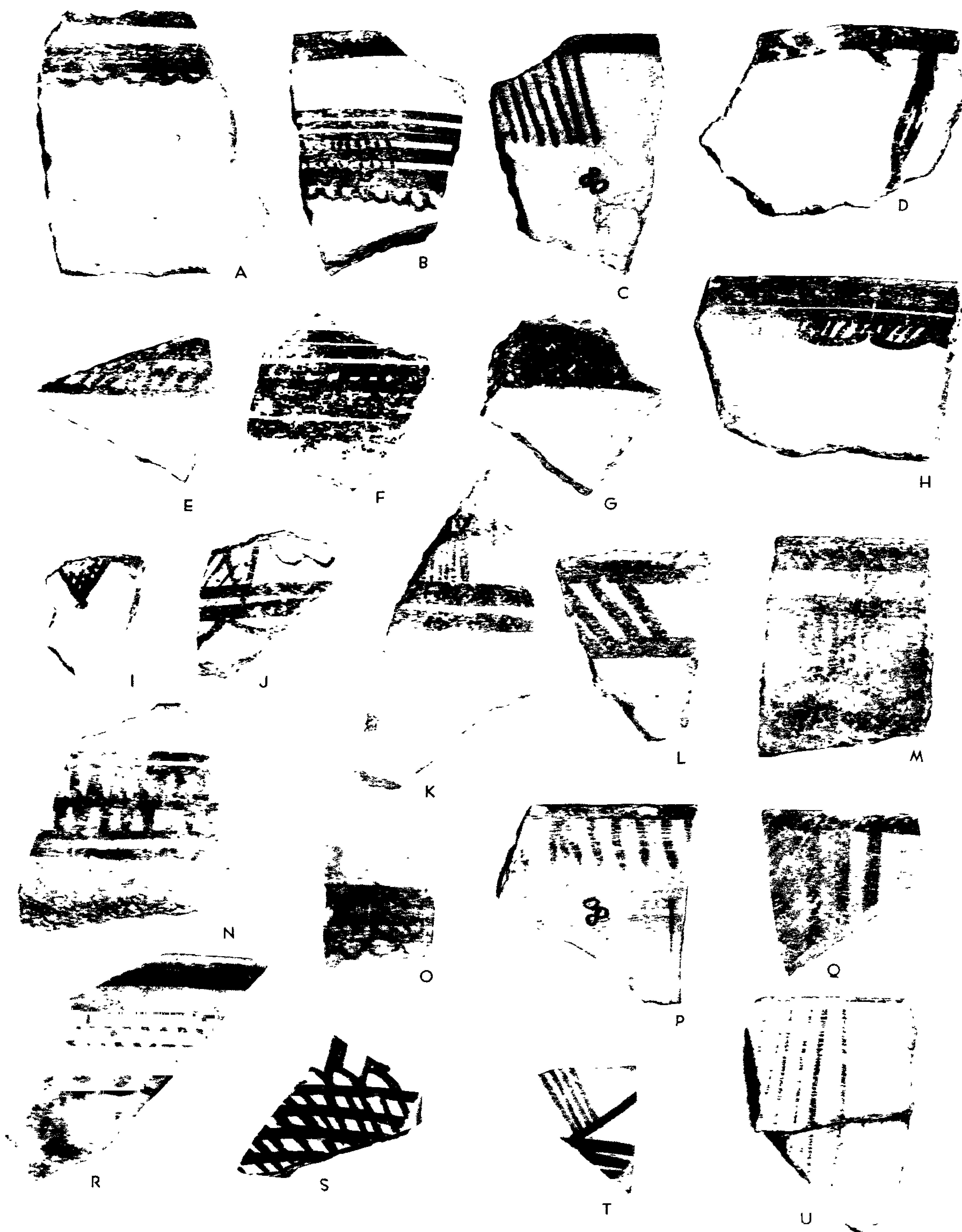
Sherds, Moghul Kala (L13), surface. a. Rope ware, stamped with leaf pattern. b-d, f. Mould-made. e. Stamped decorated. g. Appliqué decorated. h. Mould-made? i. Crisscross-incised decorated. j. Black-on-orange slip, black paste. k. Portion of Buddhist? cup. l-p. Rope ware



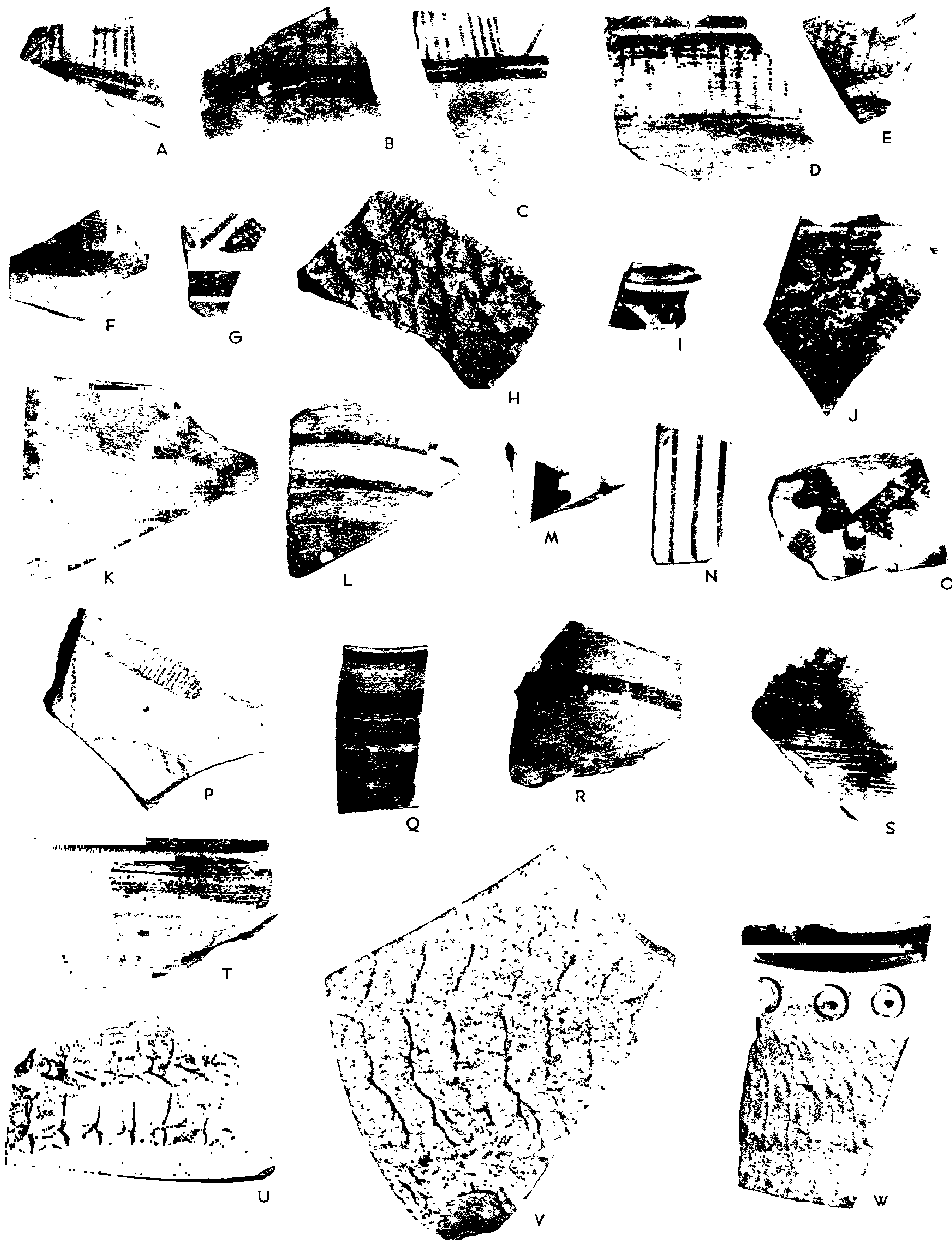
Sherds, Moghul Kala (L13), surface. a. Harappan? cover. b. Mouth of small-necked vessel. c-d. Stem of pedestal vessel. e. Simple lug handle. f. Ring handle. g. Fragment of handle and vessel lip. h. Double-grooved handle. i. Single-grooved handle. j-k. Dark-slip ware. l-p. Loop-incised decorated. q. Portion of concentrically incised platter. r. Incised-decorated sherd, reddish



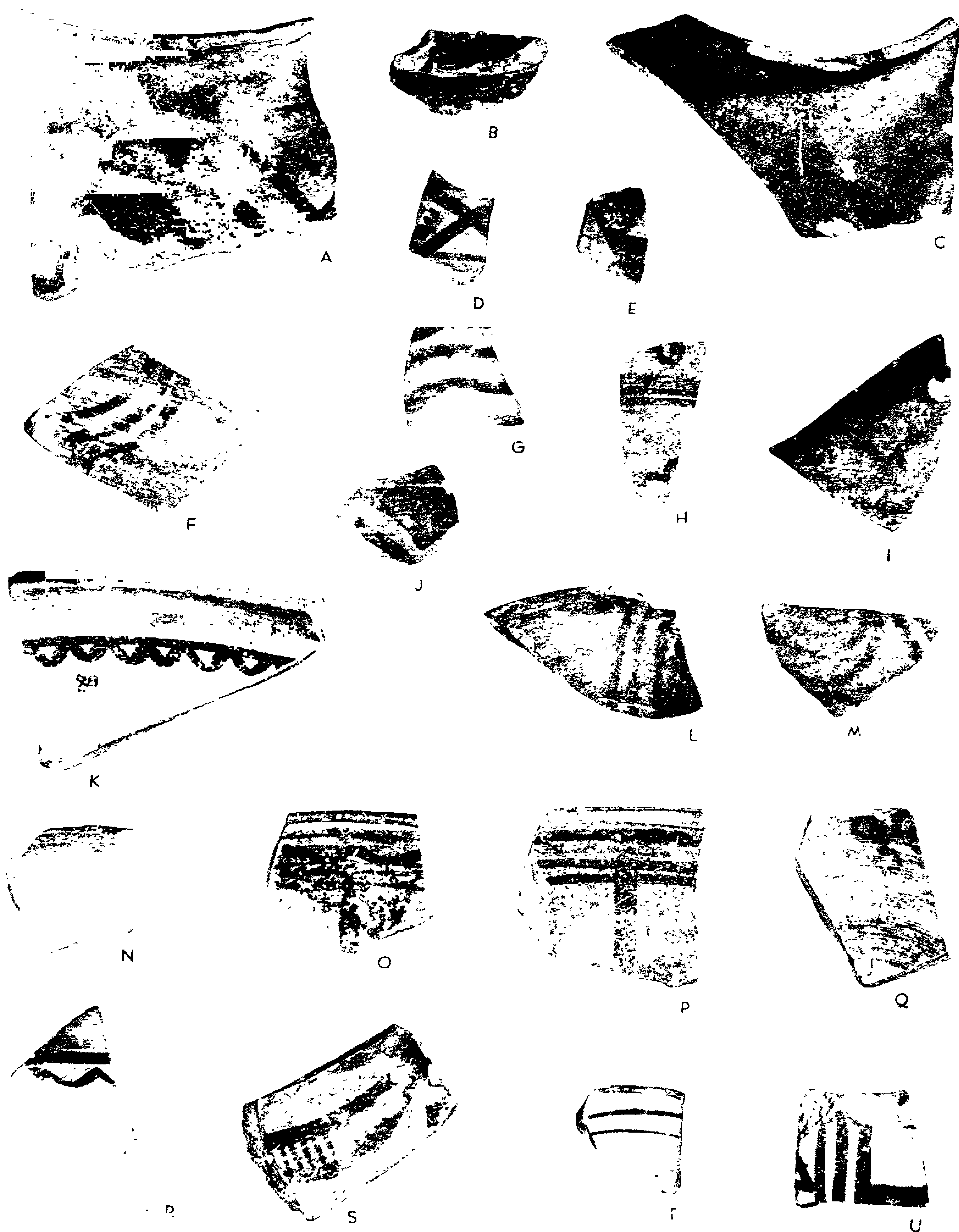
Sherds, Moghul Kala (L13), surface. a-c. Ring ware. d-e. Ribbed ware. f-g. Roulette decorated. h. Comb incised. i. Punctate decorated



Sherds, Moghul Ghundai (Z3), surface. a-l. Jangal Coarse Painted. m. Jangal Coarse Painted, black-on-red slip. n. Jangal Coarse Painted, black-on-brown surface. o-q. Kili Gul Mohammad Black-on-Red Slip. r-t. Jangal Painted, Variant 1. u. Jangal Painted?, black-on-buff slip



Sherds, Moghul Ghundai (Z3), surface. a-b, d-e. Jangal Painted, Variant 2. c. Jangal Painted, black-and-red-on-red slip. f. Rana Ghundai Red-on-Red Slip style?, black-and-red-on-red slip. g. Kechi Beg Polychrome. h. Kechi Beg Wet. i-j, q-t. Periano Painted, Variant 2. k-l. Jangal Polychrome. m, o. Faiz Mohammad Painted, black-on-brown surface. n. Loralai Striped. p. Faiz Mohammad Painted, gray-brown-on-gray. u-w. Quetta Wet



Sherds, Moghul Ghundai (Z3), surface. a-n. Periano Painted, Variant 2. o-s. Faiz Mohammad Painted, black-on-red slip. t-u. Black-on-buff slip



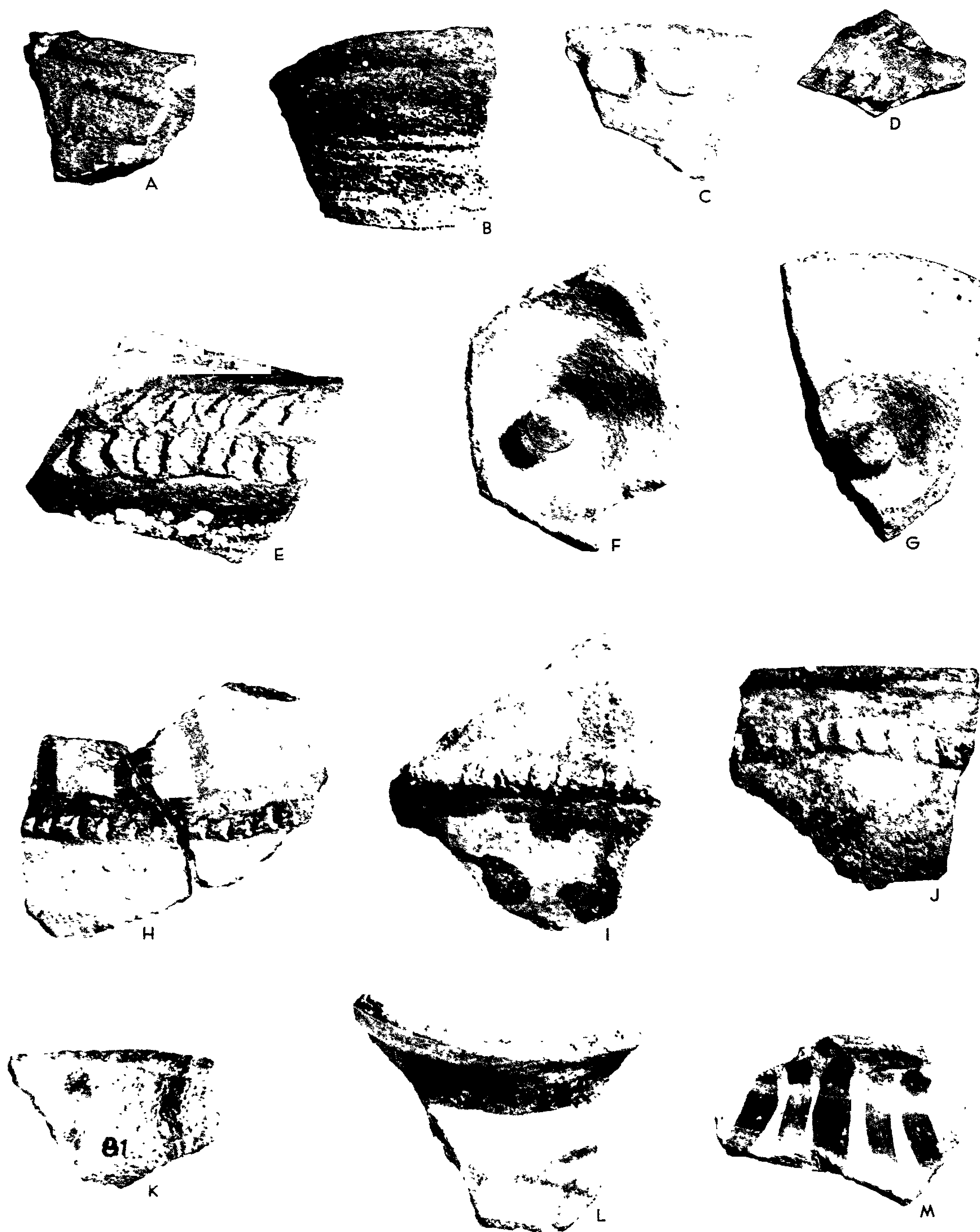
Sherds, Moghul Ghundai (Z3), surface. a. Khojak Parallel-Striated. b-g, i-j. Periano Reserve Slip. h, k-l. Periano Wet



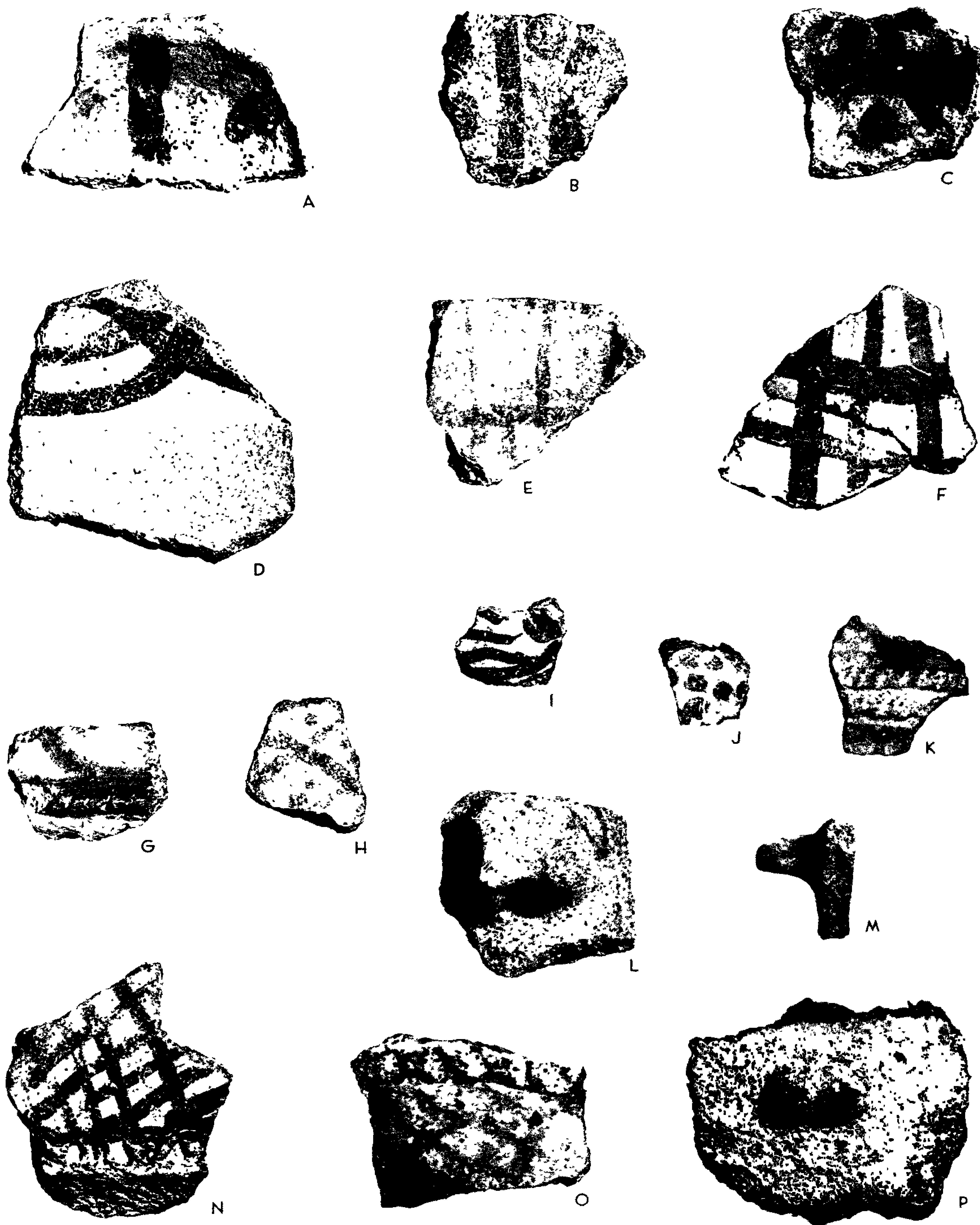
Sherds, Moghul Ghundai (Z3), surface. a-b. Rope ware. c. Ridge incised. d. Spout with strainer. e. Wedge stamped. f. Comb-tooth marked. g. Loop incised. h. Black-on-red-brown surface. i. Black-on-brown surface, burnished. j. Black-on-buff slip. k. Coarse handle.



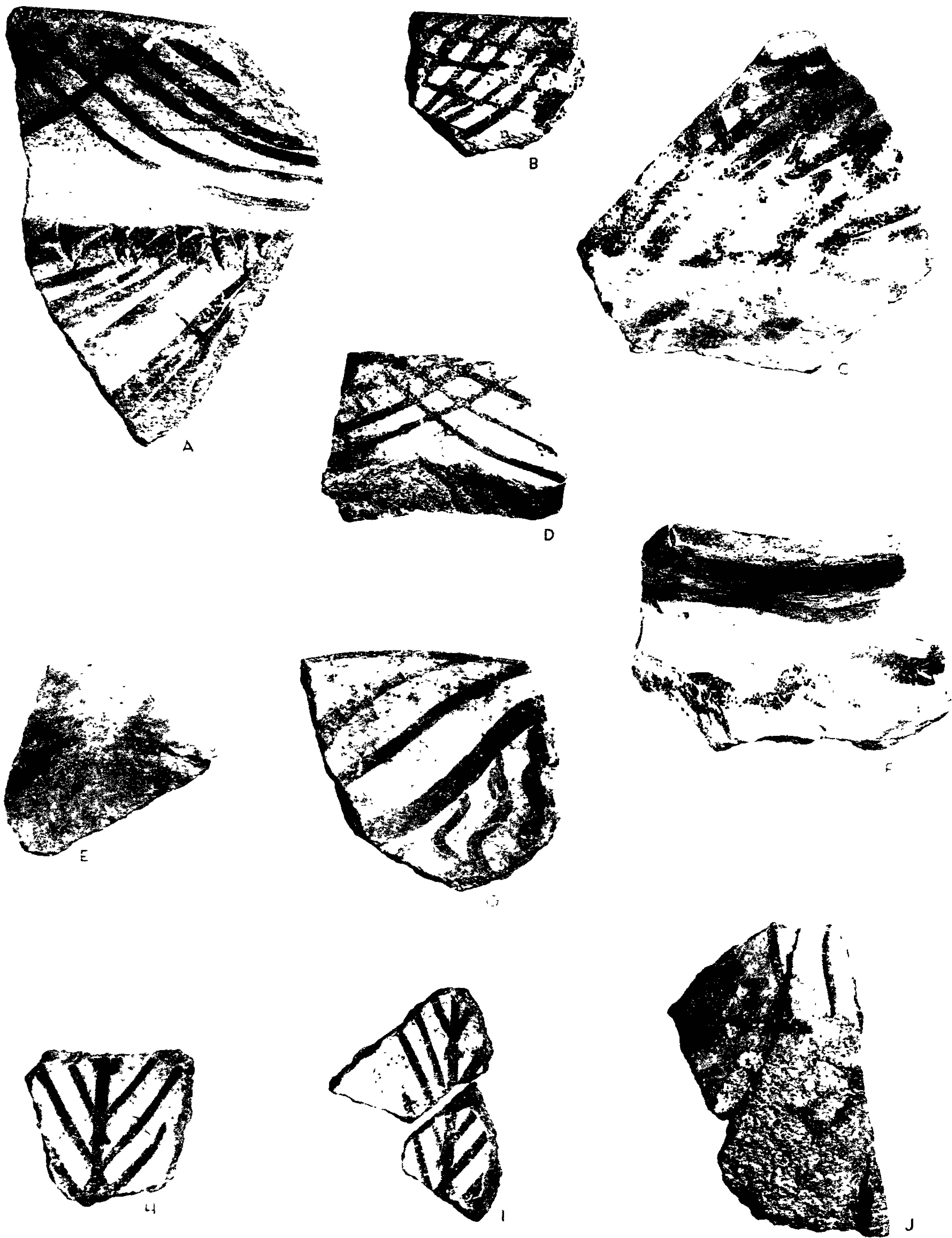
Sherds, Kaudani (Z4), surface. a-b. Periano Painted, Variant 2. c-u. Kaudani Painted, black-on-red slip. v-w. Kaudani Painted, stamped. x. Kaudani Painted? y. Finger-tip decorated. z. Kechi Beg Wet



Sherds, Kaudani (Z4), surface. a. Periano Reserve Slip or Khojak Parallel-Striated. b-e. Kaudani Painted, black-on-red slip. f-g. Harappan type of cover, paste identical with Kaudani Painted. h-m. Zhob Coarse ware



Sherds, Zhob Coarse ware, Kaudani (Z4), surface



Sherds, Ghul Painted ware, Kaudani (Z4), surface



Sherds, Kaudani (Z4), surface. a. Kaudani Painted?, ridged. b-c. Incised rope decoration. d-f. Rope ware. g-i. Pinched-band decorated. j. Pinched and rope decorated. k-m. Complex appliqué banding, Kaudani Painted? n-o. Incised decorated. p. Simple handle. q. Incised rim. r. Appliqué decoration.